CHECK UP ON YOUR ADVANCE BOOKINGS

Live Lobbies Sell Tickets!

Publix Opinion

The Official Voice of Publix

CHECK UP ON YOUR ADVANCE BOOKINGS

Vol. III | Publix Theatres Corporation, Paramount Building, New York, Week of January 17th, 1930 | No. 19

$25,000 IN PRIZES OFFERED!

FILM BOOKINGS ARE SET FOR 3 MONTHS

Advance bookings set up for two months and in some cases three months, for all Publix Theatres, have earned for William M. Saal, director of film buying and booking, and his entire departmental staff the congratulations not only of Divisional Directors, but of the showmen in the fild working under Divisional Directors. This is the first time in Publix history that such an opportunity for advance ticket-selling effort has been accomplished.

Mr. Saal's department has reported to Mr. Katz that these bookings have been set up with about a five per cent tolerance for unexpected changes.

Below is given a list of the screen attractions which will be played in Publix Theatres generally during the next three months. Mr. Katz urges that everyone immediately put orders in work for trailers, posters, and other advertising media. Press books and other advertising accessories are available at local exchanges on all of these pictures.

The following is a list of the features booked:

PARAMOUNT

"The Love Parade" — Maurice Chevalier and Jeanette MacDonald.
"Burning Up"—Richard Arlen.
"Street of Chance" — William Powell.
"Dangerous Paradise" — Nancy Carroll.
"Sarah and Son"—Ruth Chatterton.
"Honey"—Nancy Carroll.
"Only the Brave"—Gary Cooper.
"THE VAGABOND KING"—Denis King and Jeanette MacDonald.
"Men Are Like That" — (from "The Show Off")—Hal Skelly.
"Slightly Scarlet"—Evelyn Brent.

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LICENSES!

Are you preparing to renew all licenses that expire? A statement from David J. Chatkin, Director of Theatre Management, calls attention to the importance of renewing all city, state, and country theatre licenses and other licenses required by law.

If this is done before the expiration of the licenses now in force, not only will a favorable impression be left with municipal and state authorities, but checks can be requisitioned and sent by regular mail instead of special delivery or air mail. Penalties for late payment will also be avoided. You cannot operate a theatre without a license where such is required by law. Make your requisition for checks on time!

'LOCKED DOOR' OPENS JAN. 18

"The Locked Door", society melodrama, will follow "The Virginian" into the Rialto, New York, on Saturday, January 18.

The picture, a United Artist's production, starring Barbara Stanwyck and Rod La Rocque, is an adaptation of the stage play "The Sign on the Door" which served as a vehicle for Marjorie Rambeau on Broadway. Included in the cast are William Boyd and Betty Bronson.

LOBBY STUNTS HELP BUILD BOX-OFFICE

Following his demand for more high pressure showmanship in de luxe operations, President Sam Katz indicated live lobby entertainment as an effective means of bringing this about, not only in de luxe operations but also in practically every theatre on the circuit.

"Live lobby entertainment offers tremendous opportunity for high pressure publicity and salesmanship," declared Mr. Katz. "Instead of trying to sell double features, we now have the opportunity to sell double shows. I would not object if we used trapeze acts in some of our lobbies

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'Burning Up' Will Sizzle All Records!

After an enthusiastic pre-view of "Burning Up," Paramount's zippy racing classic with Richard Arlen and Mary Brian, Home Office executives were unanimous in their opinion that this picture would burn up all previous records, provided it were properly sold.

"This picture possesses all the qualities of a sensational box-office success," declared Mr. Dembow. "It has angles that will appeal to every possible type of theater-goer. Its exploitation possibilities are limitless, both on account of the title, and the nature of the story. With the application of the proper sales effort, initiative and energy, "Burning Up" will reap a rich harvest for any theatre which is fortunate enough to play it."

See page 5 for Russell Holman's selling tips on this picture.

TALKIES CARRY MESSAGES OF EXECUTIVES

Due to the pressure of affairs which renders it impossible for them to make the contemplated group tour over the circuit, home office officials are being movietoned and these will be sent to district managers for midnight showing before district mass meetings of Publix showmen.

The first executive talkie has been made by Mr. Katz, and will be distributed immediately.

No attempt was made to do anything except show Mr. Katz in close-up, as he is in ordinary every-day business life, delivering a message of current importance to his organization.

Other home office executives and cabinet members are being photographed as they deliver their various messages, and these will also be distributed in the same manner. At the time that these pictures are being shown at Publix district mass meetings, the District Manager will be prepared to answer any questions that would otherwise have been propounded to the home office speaker.

31 START NEW COURSE FOR MANAGERS

The seventh Manager's Training School course started last Monday with an enrollment of thirty one students from Publix Theatres all over the circuit, under the directorship of Elmer Levine and his associate Henri Schwartzberg. The course, which will last thirteen weeks, will cover all phases of theatre management with which the men are unfamiliar.

The men selected, as announced by John F. Barry, Director of Personnel, are as follows:—

Clarence Batter, Modjeska Theatre, Augusta.
D. M. Merritt, Florida Theatre, Jacksonville.
Roy H. Rowe, Montgomery Theatre, Spartanburg.
Robert Cullinane, Paramount The-

(Continued on Page Two)

Warning

Do not be lulled into a sense of false security by any January thaws. Bad weather may break any time. KEEP AFTER YOUR "BAD WEATHER EXPLOITATION" IN A CONSISTENT AND SYSTEMATIC MANNER

CASH TO REWARD EFFORT IN BIG PROFIT-CAMPAIGN

Exciting news that will thrill every showman on the Publix rolls, was confirmed today by David J. Chatkin, general director of theatre management, who announced that approval has already been granted by President Katz and Vice-President Dembow for $25,000 in cash prizes, to be awarded throughout Publix during the second quarter of 13 weeks, including April, May, and June.

The money will go to the circuit's "ace" profit-making showmen in each district.

A committee, composed of Home Office executives, and division directors, is now at work, completing the plan for methods of making the awards.

A SALUTE TO DAVID J. CHATKIN!

Hats off, Everybody, to David J. Chatkin, that mild-mannered, self-effacing showman who in a little more than a year in command as General Director of Publix Theatre Management, has swiftly provided so much of the inspiration and liaison that has made Publix the closely-knit, smoothly functioning, super-giant of theatre-operation that it is!

Mr. Chatkin is the man who not only conceived the idea of offering a staggering cash-prize total—but he's also the man who sold the idea and got the money with the appproval of the Cost Control Committee!

It's the first time in the history of show business that such a gigantic amount of prize money has been offered. Also it's the first time in the history of organizational prize-award methods that this staggering fortune will be distributed on a basis that will be *completely within the control of those who will compete for it.*

"There are several things that I want distinctly understood at this time, by everyone," declared Mr. Chatkin. "The first is that I want the present first-quarter of business throughout the circuit to show the fullest benefit of current operating effort and merchandising.

The fact that the prizes will be awarded during each of the months in the second quarter, is no reason that diligent effort should not be exerted during January, February and March. As a matter of fact, the prize awards will not be made on the basis of comparative-quarterly-grosses, so a theatre that does record breaking business in the first quarter, might find that it has earned the national capital prize, or its division or district capital prize on a second quarter showing not nearly as good as the first. The object of the prize-award, of course, is primarily to offer added incentive to accomplish more satisfactory profits.

Vigor Is Needed

"This accomplishment may be consummated by intelligent application of vigorous showmanship; by strict adherence to the principles of economy in operation that sensible-spending implies; and by the complete organization of local merchandising possibilities.

"I am conscious of the fact that a mere prize, no matter how large or small, cannot be the means of deciding whether or not a local theatre will turn in its maximum profit potentialities. However, I do believe that the friendly spirit of competition between districts, and divisions, will have the wholesome effect of knitting all the far-flung Publix groups into a closer bond and feeling of goodfellowship and will make for added effectiveness.

Campaigns Arouse

"I am not in favor of 'drives,' nor is Mr. Katz or Mr. Dembow. I believe most showmen will agree with me that the spirit of being 'driven' is a negative one. However, each of us is holding down his job on the theory that he wants to turn in the best results possible. Whether those best results come

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FILM BOOKINGS ARE SET FOR 3 MONTHS

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"Roadhouse Nights"—Helen Morgan, Charles Ruggles.

FIRST NATIONAL

"Sally"—Marilyn Miller.
"No, No, Nanette" — All-Technicolor Revue.
"Son of the Gods"—Richard Barthelmess.

WARNER BROS.

"General Crack" — John Barrymore.
"She Couldn't Say No" — Winnie Lightner.
"Song of the West" — All-Technicolor with John Boles and Vivienne Segal.

PATHE

"Grand Parade"—Helen Twelvetrees.
"Greenwich Village Follies"—Revue.

FOX

"Sunnyside Up" — Janet Gaynor, Charles Farrell.
"The Sky Hawk".
"The Lone Star Ranger"—George O'Brien in a Zane Grey story.

M-G-M

"Devil May Care" — Ramon Novarro.
"Anna Christie" — Greta Garbo's first talking picture.
"They Learned About Women"—Van & Schenck, Bessie Love.

UNITED ARTISTS

"Lummox" — Ben Lyon — Fannie Hurst story directed by Herbert Brenon.
"Putting on the Ritz" — Harry Richman.

R. K. O.

"Hit the Deck"—Jack Oakie.
"The Case of Sgt. Grischa"—Chester Morris, Betty Compson—Directed by Herbert Brenon.
"Seven Keys to Baldpate"—Richard Dix.
"Love Comes Along"—Bebe Daniels.

UNIVERSAL

"The Cohens and Kellys in Scotland"—Sidney & Murray.

LOBBY STUNTS BUILD BOX OFFICE

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where that is possible."

With the added interest in motion pictures effected by the talking screen, attendance in most theatres had increased to such an extent that long hold out lines have become pretty much a general thing. As a result of this, a number of people are kept away from a theatre because of the blank periods when they must stand in line and wait. It is primarily to combat this tendency, as well as to make the waiting more bearable for those who have already entered the theatre, that the live lobby entertainment has been developed.

Many novel plans have been evolved in the various theatres. Division Director Fitzgibbons reports the use of an internationally famous golf professional, mounted on an improvised and elevated "green," who demonstrated golf technique. Managing Director Bob Weitman of the Brooklyn Paramount Theatre reports sensational success with a lightning sketch artist who gets $35 a week.

See Page 4 for other tips on lobby entertainment. Roll these ideas around in your head, add to them, develop them, originate new ones, put them into effect and send in a report of what you are doing along those lines so that your effort may be transmitted to the entire circuit.

'SALLY' BALLY

All Publix houses playing "Sally" will be supplied with double faced ballyhoo records by First National Pictures. These discs are of the same type used on the Moran and Mack ballyhoo.

DAILY PROJECTION AND SOUND CHECK!

The following instructions have been issued to managers of Publix-Balaban and Katz Chicago theatres concerning the daily checking of projection and sound. This routine must be followed by every manager, by order of Mr. Chatkin!

On first show of each day, see first two reels of your show for horn test.

Open with one horn, then throw on the second horn and cut out the first horn, and so on until all horns have been tested. This test should be made through the opening title of picture and if necessary through the cast of characters. If there is no music used during the title and cast of characters it will be necessary for you to find another spot in the feature to make this horn test. If you open your show with a newsreel or a short, make the test with one of these reels. This test should not take over 30 seconds.

See that lenses are in focus.

See that the picture is properly masked in the frame.

Check shutter adjustment for streaks.

Watch change-overs.

See if sound volume is properly matched on both machines.

Make similar tests in evening at about 6:30 when second shift of operators come on duty, but leaving out the horn tests.

This evening check does not necessarily have to be on any two particular reels.

This inspection should always be made within the first five rows from the front of the theatre, and in the center, as projection errors can be detected only when close to the picture.

Any imperfection or defects noted on these checks should, of course, be immediately corrected, either by yourself working with your operators, or calling in the proper party to correct the trouble.

An usher on each shift stationed near the Kinobooth should report any noises, such as talking and dropping of tools, to the Manager or Assistant Manager. Windows should be closed at all times except when using effects on short reels or stage presentations. The usher on each shift should be instructed by the Manager how to make this check.

The Manager or Assistant Manager should make it his business to drop in the auditorium at least every 15 minutes during the day, if only for a minute, just to see that his sound is correct.

When a Manager makes out his cue-sheet after the rehearsal, do not just serve it to the operators and tell them to follow the cue-sheet, but call the crew of each shift into your office, sit down with them and carefully go over each unit on your program, the same as a producer would in going over a stage production. This is just as important. Do not depend on one crew of operators giving instructions to the other crew.

The Manager or Assistant Manager should check the first show of each change of performance to make sure that the operators are following their cue-sheets. A good many times you find that you will have to change the fader level on the first performance because the batteries may have been run down at your rehearsal and charged between the rehearsal and the opening of your first performance.

Incorporate in your daily Manager's Report to your Supervisor, a confirmation of these check-ups and also report any slight irregularities. This is very IMPORTANT.

'VAGABOND KING' TO GET GREAT MUSIC AIDS

Boris Morros, General Music Director for Publix, today outlined the material for exploiting "The Vagabond King" which the music department will have ready for distribution to the field prior to the release dates of the picture.

The musical novelties division of the department will have ready an organ solo dedicated to Dennis King, the 'king of the vagabonds' and the star of 'The Vagabond King'. Entitled 'Vagabondia', the solo will effectively present 'vagabond' songs which are currently popular, including Rudy Vallee's 'Vagabond Lover' and 'Love Made a Gypsy Out of Me.' It will finish with a tremendous plug for Dennis King's own song, the 'Song of the Vagabonds.'

For deluxe theatres with featured stage bands there will be an Adolph Deutsch arrangement of 'The Song of the Vagabonds'. This arrangement will make itself an integral and important part of any stage-unit presentation, and also lend itself to use as a flash overture for pit orchestras. Properly announced by the master of ceremonies or the overture trailer, it can be tied-in perfectly with the coming picture.

"Together with Mr. A. J. Balaban," said Mr. Morros, "I am investigating the possibility of recording a 'Vagabond King' screen overture, similar to the 'Love Parade Overture' which has been so gratifyingly received during the $2.00 run of 'The Love Parade' at the Criterion Theatre. Our experience in making this previous overture is going to be invaluable to us in recording an even more effective musical presentation of the hit-songs in 'The Vagabond King', and the gorgeous Friml score of the latter picture should lend itself to an exceptionally fine recording."

Following up on and correlating the above activities, according to Mr. Morros, the music and record sales division of his department is now preparing an intensive campaign of exploitation for sheet-music and recordings of the hit-songs of "The Vagabond King", to be sent out immediately to the field.

31 START NEW COURSE FOR MANAGERS

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atre, Atlanta.
H. T. Lashley, Palace Theatre, Raleigh.
R. Cox, Varsity Theatre, Chicago.
B. Cobb, Tower Theatre, Chicago.
R. Koch, Central Park Theatre, Chicago.
William Gray, Fargo Theatre, Fargo, N. D.
H. B. Lyons, Paramount Theatre, St. Paul
John Krier, Broadway Theatre, Council Bluffs.
Mitchell Smith, Rialto Theatre, New York.
John Joneck, Rivoli Theatre, New York.
J. R. Fraser, Paramount Theatre, Toledo.
E. A. Patchen, Newman Theatre, Kansas City.
Chas. H. Weinberger, Paramount Theatre, Brooklyn.
Adolph Eichenberg, Denver Theatre, Denver.
Ben M. Cohen, Stratford Theatre, Poughkeepsie.
Daniel J. Gilhula, Capitol Theatre, Pittsfield.
Joseph Klein, Paramount Theatre, New Haven.
William H. Quigley, Allyn Theatre, Hartford.
Fred J. Schaefer, Strand Theatre, Yonkers.
Jules L. Slater, Strand Theatre, Yonkers.
Charles R. Weiss Strand Theatre, Yonkers.
Theodore M. Horowitz, Broadway Theatre, Newburgh.
J. F. Thames, Istrione Theatre, Jackson.
Elmer Hecht, Empire Theatre, Mobile.
Edgar M. Simonis, H. O. Accounting Dept.
George Mahoney, Princess Theatre, Joliet.
Perry Hoeffler, Orpheum Theatre, Quincy.
James J. Finen, Empress Theatre, Decatur.

Two thousand megaphones in the colors of Northwestern University and with appropriate copy reading "Go U Northwestern, with the best wishes of Al Kvale, etc." were distributed in the fraternity and sorority houses the day before the big Northwestern-Notre Dame game.

$25,000 Prizes Offered in Campaign

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from the singleness of purpose in each local operation, or as the result of group-thought and co-operation on the part of everyone who carries on under the Publix trademark, is no longer debatable.

"It is only by means of special campaigns—I think we all prefer to call these efforts by the designation of 'campaigns' rather than drives—that the powerfully effective spirit of group enthusiasm, incentives, and thought, can be aroused.

Group Action Best

"Group thinking and group action has taken Publix over many hitherto unsurmountable obstacles and it will be the means of taking us over any others that remain or that may crop up. Individual initiative and effectiveness is none the less appreciated because it is fitted into a general group plan. Experience has proved to Publix that group action and thought makes for better individual practice, rather than for its elimination."

Mr. Chatkin declares that as the plan for the April, May and June campaigns reach various stages of progress, due announcement will be made in Publix Opinion.

Columnist Appreciates Polite Telephone Service

Newspaper columnists gleaning unusual odds and ends of information may print an appreciation of the telephone service at your theatre. It was done for Manager Arthur W. Smith of the Paramount Theatre, Marion, Indiana in the following words:

"Have you noticed that the young woman at the Paramount begins with 'Good afternoon' or 'Good evening, this is the Publix Paramount Theatre.' Not bad stuff Brother Smith. Friendly like. We enjoy it. We want to see the girl. We like her voice."

And as a matter of policy it might be a good idea whether it gets space or not.

HOW TO USE PUBLIX OPINION

Requests are constantly being received by PUBLIX OPINION, pleading for additional copies. In order that this source of Publix material and information may not fall into hands outside of the company, as well as to keep publication cost down to a proper figure, it is impossible to furnish every Publix employee with a copy of the paper.

For this reason a copy of the paper is sent **only** to theatre advertising managers, managers, and assistant managers, as well as home-office executives and division and district directors. It is by order of Mr. Katz that these copies are not to be cut or mutilated, but are to be filed each week. In filing them, they should be kept available for the inspection of any employee to whom those in charge wish to extend the privilege. They are not to be taken from the theatre.

A few months ago PUBLIX OPINION received a request from the manager of a very small theatre in a very small town, who asked for 150 copies weekly, so that he could put a copy in the hands of each of his local newspapermen and merchants. Obviously that manager did not have a clear understanding of the purpose and benefits of PUBLIX OPINION. He was instructed by mail to a comprehensive degree in the manner in which the paper should be used.

In order that newcomers to Publix may know, we repeat that PUBLIX OPINION should be used by those who receive it in this manner:

Go over it with a pencil and pad of paper, and make notes of suggestions and information that you wish those under your supervision to carry out and be informed on. Where it is necessary to get the exact wording, it should be copied.

BUILD RESPECT FOR TALKING PICTURES

From time to time, PUBLIX OPINION has urged you to do everything possible to induce your local newspaper men to become cognizant of the rapidly increasing intelligence in all phases of the motion picture industry.

Recently we reprinted some emphatic comments made by Heywood Broun, noted leader of the international intelligentsia. Mr. Broun made a plea for the movies and bitterly condemned the alleged humorists who constantly depreciate the screen.

At a recent cabinet meeting, Mr. Katz urged that Publix give more attention to the institutional selling of the modern talking screen. Now we have before us the February issue of "College Humor"', which contains an article written by Julia Pegler, from material given to her by Walter Wanger, general manager of Paramount's Long Island production department.

Make Copies Now

PUBLIX OPINION urges everyone who reads these lines to immediately make typewritten copies of this story, as well as all other material that has preceded it in this publication, and take them in person to editorial writers, columnists, Sunday editors and feature writers of local publications, so that the value of this story may be spread to the public as widely as possible.

While this will of course benefit Publix and Paramount pictures, it will benefit the newspapers that print it also. The newspapers will benefit because they are adding to the happiness and knowledge of their readers, in connection with a subject which those readers heartily approve. One hundred million weekly movie patrons can't be wrong.

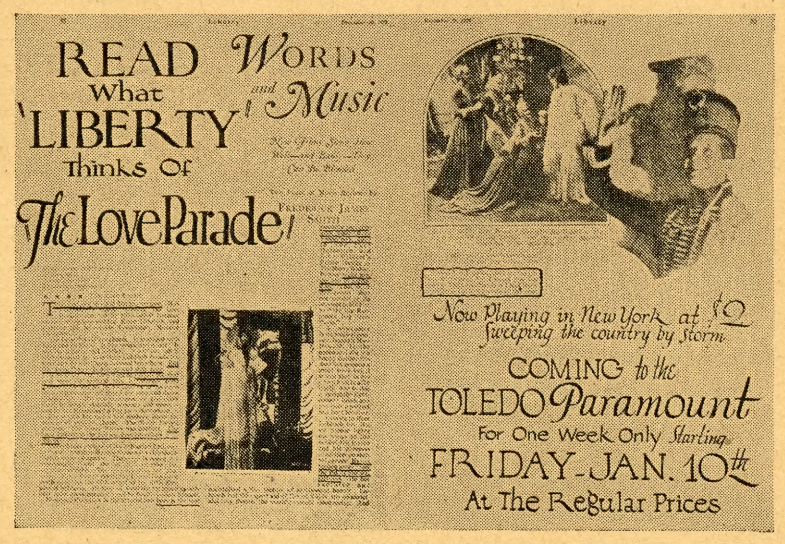
Erratic Judgment

A few years ago when the campaign of ridicule of the movies was at its height, the only sufferers were the publications which printed ridicule. The public continued to patronize the movies in constantly increasing number, and only regarded ridicule as erratic judgment. Of course there have been cases, and probably always will be, where a certain amount of ridicule is justifiable. In the main, however, the viewpoint taken by Miss Pegler and Heywood Broun is the correct visualization of the industry, generally.

If you will take the trouble to see that this information is localized and reprinted in your local publications, you will find that it has permanent value in a great many directions. It is easy to localize this interview by offering it as material from the local manager, as gathered by him from many sources, and now made available for local readers.

See the reproduction of Julia Pegler's story below and copy the information for your local newspapers.

THIS SELLS SEATS!

Merlin Lewis, Publicity Director of the Toledo-Paramount Theatre, mounted this photostat, four times enlarged, of the Liberty review of "Love Parade," on an easel in his lobby 10 days in advance of the showing. Note how Lewis has blanked out all matter not pertaining to the picture and filled it with local selling copy. A good gag to use on any picture getting a favorable review in a national weekly.

Comment Sought on Brooklyn's Radio Hour

David J. Chatkin has requested everyone in Publix who can do so, to listen in and write to Managing Director Robert Weitman of the Brooklyn Paramount Theatre, offering reactions, advice and constructive criticism on the Tuesday night midnight broadcasts over the Columbia radio chain.

"Vast box office value as well as good stage and air entertainment" was the verdict of hundreds of showman-observers of the first experiment in Brooklyn last Tuesday night.

The Brooklyn Paramount is broadcasting its entire stage show every Tuesday night at 11:30. Simultaneously, the Metropolitan Theatre in Boston is doing likewise.

The idea has been in operation for a number of years in some Publix Theatres. W. K. Hollander started stage broadcasts at the Chicago Theatre, almost at the inception of radio, and it later was developed to a high degree at other Balaban & Katz theatres in Chicago, where numerous performers participated.

RADIO PROGRAM GETS BIG HAND FROM FANS

Last Saturday night's program (January 11), one of the most entertaining which has been put on the air, was dedicated to the picture, "Seven Days Leave," in which Gary Cooper is starred, with Beryl Mercer in support.

The hundreds of letters and telegrams received from listeners attested to the welcome accorded the marvelous program from coast-to-coast. Cooper and Miss Mercer were included in the list of performers who lent their talent to the occasion.

This part of the hour came from the Paramount studio in Hollywood, rebroadcast over the Columbia system from the radio station in New York. All of the old favorites shared in presenting that portion of the program originating in New York, including Paul Ash, David Mendoza, Jesse Crawford, Paul Small, Dorothy Adams and others.

"I Have to Have You" and other popular dance and vocal selections vied with a symphonic arrangement entitled "Gems of Melody" in the perfect melange of musical novelties and melodies offered for the approval of the radio fans. The Publix-Paramount hour is winning new friends each week.

Helen Kane Acts As Mistress Of Radio Hour

Features of the Paramount-Publix radio hour on January 25 will be the introduction of Helen Kane, celebrated boop-boop-a-doop girl, as mistress of ceremonies, and the debut of a new radio personality, Mary Charles, impersonator and singer extraordinary. The hour will be broadcast over the Columbia network at 10 o'clock (Eastern Standard Time).

See your local chain station and tie your local announcements into this hour. Also plant photos and stories on your local radio news pages.

Selected from more than 150 radio candidates, Miss Charles is hailed by Paramount-Publix officials as a real air "discovery." She will bring to listeners a new and distinct personality in her portion of the hour which will be devoted to impersonations of such stars as Gertrude Lawrence, Irene Bordoni and Helen Morgan. This is Miss Charles' radio debut.

Another highlight of the hour will be the presenting of Paul Ash, back home again in Chicago after a brilliant two years in New York. Ash's act will be broadcast from the stage of the Oriental Theatre, Chicago, relayed to New York and put on the air from station WABC.

The stage show in the Paramount-Publix Playhouse—the deluxe theatre of the air—will be entitled "Jazz a la Carte."

Some of the other well known radio entertainers on the program who will be introduced by John S. Carlile are David Mendoza, conductor of the Paramount Symphony Orchestra, Jesse Crawford, organ soloist, Lillian Gordon, Paul Small and others.

Richman at Paramount

Harry Richman is acting as master of ceremonies at the New York Paramount and **Rudy Vallee** has returned to the **Brooklyn Paramount.**

The TALKIES

TALK SENSE

By JULIA PEGLER

THE time seems to have come when the public and the public pundits must readjust their opinions of the intelligence of the moving pictures. I suppose it will remain fashionable for some time to twit the industry for its infant sins of banality. We have had some good jokes on this topic and good jokes are long lived. The one about the producer who turned down the *Hunchback of Notre Dame* on the ground that the public was tired of football scenarios will bear repetition years after it has ceased to represent, if it ever did represent, the intelligence of the general directorate of the industry.

But the movies will shrug off this kind of thing and in a very brief while the public will come to acknowledge a bright, educated intelligence in an industry where formerly all was beautiful but dumb. I find the moving picture industry aspiring even to a sort of intellectual leadership, recruiting book taught brains and preparing to take a place among the forces of education in the United States.

College men who want to enter the motion picture business shouldn't be afraid to fight. Yes-men are not sought," says Walter F. Wanger, of the Paramount Famous Lasky Corporation. Alpha Delta Phi of Dartmouth.

They talk of a time when people may drop a nickel in the telephone slot and sit back to see and hear scenes far away. This is fantastic to the lay intelligence, but it is best to wait for it to come about, with an eight to five confidence that it will come about as radio did and more recently the talkies. Naturally, this development of the movies will require educated personnel, leading us up to the point that the whole industry is making itself inviting to college people.

There is a man in an office in a tall building on Broadway, who has information and ideas on this subject. His name is Walter F. Wanger. He had a halting collegiate career at Dartmouth some years ago. He is now general manager of the production department of the Paramount Famous Lasky Corporation, and I will add, on information and belief, that he is one of the four or five most important individuals in the industry at the present time, receiving pay in proportion to his eminence in the business.

We were on the eleventh floor of the Paramount Building, that beautiful, biscuit colored pile which rises in a superb arabesque against the sky at Times Square. Down in the Paramount Theater on the street level, Clara Bow, the star of *Dangerous Curves*, was murmuring cuddlesome conversation (see lithographs on the lobby boards), and Jesse Crawford was making the organ sob. In the long corridor outside Mr. Wanger's office sat a lovely girl, clasping an envelope of photographs; a fat, moist woman holding the hand of a blondined child; and a swarthy man with shiny, crinkly hair. The beautiful girl and the woman had that air of brave patience and hope characteristic of those who sit in the anterooms of producers' and casting directors' offices. The man was doing arithmetic on a used envelope. A gray haired man, who reminded me of those proud old Civil War soldiers who guard the doors of newspaper offices, met visitors as they came, inquired their business, disappeared, reappeared quietly. Quick, smart boys, like copy boys in a local room, came and went.

The anteroom leading to Mr. Wanger's office was like a movie set. There were great red roses in a porcelain jar, but the roses were waxen and I suspect that the jar was made of beaver board. The wood paneling of the walls, so rich and impressive, was only painted on the plaster.

But the office of the Big Shot was real. The walnut panels were hewn from trees, not dipped from cans. The dark, heavy doors were solid, like the doors of a small, old English chapel, not fiber shells tacked on frames in an illusion of massiveness. There were elfin bronzes on his desk.

Good looking. Post collegiate. About thirty-five. Gray eyes. Black hair. Not shy but modest—extremely so.

He put down the French phone on his desk and turned to me.

"You may think that call was [*Continued on page 111*]

arranged as theatrical business to impress you," he said, "but I've been waiting for it all day. That was a message to tell me that Harvard University has just agreed to give us full cooperation in the development of educational films. The Harvard University Film Foundation has been organized, and they are discussing experiments with us regarding the creation of a university extension course in talking pictures.

"It is hard to envision the future of the talking film. It reaches to the horizon of the ordinary intelligent understanding, and then goes on and on. Goodness knows how far it goes.

"Soon," he announced, "the system of education in the United States will be revolutionized through the talking motion picture. Five years from now, I don't believe there will be a single school in the country that will not have the talking motion picture as the basis of education. There are a million school rooms in the country as compared with twenty thousand film theaters, so it is easy to see that the development of the educational value of the motion picture is much more important than its progress in the theatrical field. The talking motion picture is the greatest step in civilization, to my mind. It even exceeds the printing press in importance."

There is room for all manner of persons in this business—literally thousands of jobs being held by individuals of peculiar talents, and some with practically no talents but only the desire to work hard at whatever task befalls them.

"There is no sort of knowledge that cannot be useful in our business, whether it cultivates the artistic, literary or humanitarian point of view, or whether that intelligence be natural, absorbed or acquired," said Mr. Wanger.

In using the talking motion picture as an instrument of education, Mr. Wanger declares there will be a great and immediate need for the best teachers procurable, for college graduates with modern psychological background and those conversant with world events.

"My dream," said he, with a wistful look and a gathering of his black brows, "is for an educational community center where the talking motion picture will bring to the poorest person in the street the greatest academic advantages of the day.

"In the morning," he recited the program of his vision, "there would be a lecture, perhaps by Elsie DeWolfe, on interior decorating, or by Professor Einstein on his theory of relativity. In the afternoon and evening, there would be concerts by great singers and musicians, lectures by the most learned men and women in the world, addresses by statesmen and scientists and philosophers, and news events from the entire universe. There would be a twelve hour program divided into sections, a sort of combination of Town Hall, correspondence school and university extension course, plus a review of the happenings in the day's news.

"Theatrical producers are not equipped for this work," Mr. Wanger declared. "We need educators, both American and foreign. French, German, Spanish, Italian must be taught by native professors so that American students may learn the languages with the proper accent. When we can have Ramsay McDonald and his cabinet talk for half an hour, as Fox did recently, there is no limit to the value or the possibilities of the talking motion picture. This medium should make education more attractive than it has ever been before. The talkie has changed the motion picture from a theatrical enterprise and a luxury to a commodity. For our business, we now need trained scholars, academicians, and also the type of educator who is an executive. We theater people can't take too much license with education."

Although Mr. Wanger believes that the biggest future of the talking motion picture is in the non-theatrical field, he also insists that it means improvement in the business of the legitimate theater.

"It is not going to ruin the theater, as some people think," he reasoned. "It will help it, just as the radio has helped concerts. People want the real thing, certainly, but reproduction is a godsend when they can't have it. Naturally, anyone would rather see Ethel Barrymore in the flesh on the stage or hear Kreisler in person if that is possible, but if it isn't possible, the talking motion picture gives the next best thing—a reproduction of the sound of her voice or the sound of his violin."

There are an enormous number of college men and women in the motion picture industry, Mr. Wanger said.

"When I came into the business, less than ten years ago, I seldom came across a college man," he said, "but the further away the motion picture theater gets from the nickelodeon, the more college people come into it."

At Dartmouth, he wrote college plays and was head of the dramatic association for a time. His fraternity is Alpha Delta Phi. After leaving college, he worked for Granville Barker—for twenty-five dollars a week. In 1917, he produced *Ception Shoals*, starring Nazimova, and shortly thereafter entered the war as an aviator.

Fearful that I might have gained the impression that he had been a brilliant student at college, Mr. Wanger wrote me a note a few days after I had talked with him. The note, I think, is worth quoting (begging his pardon).

It reads:

"I forgot to tell you the other day that after the first term of my freshman year, I was flunked out of college, went abroad to study and came back the following September, and left college in my senior year to go with Granville Barker, without waiting for a degree. I am writing you this, as I do not want you to think I am a Phi Beta Kappa student, but quite the contrary."

After the war, he again produced plays. Jesse Lasky sent for him and offered him the managership of the Charles Frohman Company. Meanwhile, Mr. Wanger had become interested in the study of the motion picture business and after a year and a half with the Paramount Company went to England to develop motion picture exhibition. He returned to this country three years later and has been associated with the Paramount Company ever since.

"There are so many branches to this business that almost anyone with ability or the desire to work has a chance to succeed," he told me. "We need clever men and women for writing, acting, directing, art directing, costuming, editing and for theater management. We need them in the production department, the exhibition department—which includes the control and running of our eight hundred theaters—and in the distribution department, which controls the selling of films throughout the world.

"In a world-wide organization such as ours, it is necessary to have men who can understand languages and can work constructively in all parts of the globe. We need lawyers for our legal department, artisans, mechanics and engineers. We want college men and women badly if they are not too theoretical and are not afraid of real, hard work and long hours. The best work most people do is done outside of office hours. No nine to five people are wanted in this business.

"It is amazing how many college men there are without character," Mr. Wanger deplored. "Yes-men are not sought. There are too many of them in the business already. College men who want to enter the motion picture business shouldn't be afraid to fight. Too many of them come to us with letters of introduction or depend upon influence to get them a hearing. We have scouts out looking for likely prospects. If a fellow has any character or ability, he doesn't need influence or other accessories.

"We have to turn down many young college men who come seeking jobs, because they haven't the faintest notion of what they want to do. Many have an inferiority complex. Before ever they apply for a job, they decide that there is no place for them in the business world and they're whipped before they start. Others have a superiority complex. They know it all. We want the fellow who has no complex at all and knows what he wants to do."

—

College Humor

February, 1930

HIGH PRESSURE IN DE LUXE THEATRES!

'LIVE LOBBY' STUNTS GET ADDITIONAL BUSINESS IN MANY LARGE OPERATIONS

In addition to the "live lobby" stunts outlined in the last issue of PUBLIX OPINION, many theatres in which the lobbies are of sufficient size to permit an entertainer to hold forth are going in for this phase of lobby exploitation.

The Chicago Theatre was probably the pioneer in providing diversion for holdouts, featuring a concert pianist on the lobby mezzanine. In the Music Room of the New York Paramount, Hans Hanke, concert pianist with a real reputation in the better metropolitan music circles, has long been a fixture, and a drawing card as well, since a number of regular patrons of the Paramount come to the theatre mostly to visit the music room.

BOB WEITMAN'S GAGS

At the Brooklyn-Paramount, Managing Director Bob Weitman is working a number of successful ideas and has several more on tap. Here are some of them:

1. Lightning sketch artist. For a small salary, an artist in the lobby sketches the likeness of any patron asking it. In order to assure the return of that patron, the pictures are posted on the bulletin in the theatre and are given to the patron, the following week.

2. Crooning pianist. Miss Elsie Thompson, formerly featured organist at Publix F&R theatres, appears periodically at the twin console with Bob West, regular attraction at the theatre, in addition to her lobby entertainment work.

3. Walking accordionist. "Happy" Frank Judnick, walks up and down the waiting lines, playing the accordion. So effective was his entertainment that he has been spotted in a unit show.

4. Punch and Judy show for children, of all ages.

5. Mind reader stunt. Man (or woman) to walk up and down the lines, telling the date on coins, names of persons, etc.

6. Billiard expert to stage exhibition in the lobby.

Boston Scores

The Metropolitan Theatre, Boston, found that lobby entertainers build up such a following that it was profitable to place them on the stage as a part of the regular presentation, and inasmuch as the entertainers who scored so heavily were local talent engaged at a very low salary, the results were far in excess of the cost.

Addie Berry, Jacksonville radio organist and singer, holds down a spot in the lobby of the Florida Theatre, where she plays and sings request numbers. **Curiously,** ushers' requests are always for Paramount theme songs!

Excellent Plug

In many cases lobby entertainers can be utilized as a valuable exploitation angle. Evert R. Cummings, in Omaha, works an angle in connection with Sonny Burnett, the lobby feature at the Paramount, which results in an excellent plug for the forthcoming attraction. Each week the art department makes up a replica, about eight by ten feet in size, of the cover-page of the hit-song from the next week's feature.

This is mounted on a draped parallel, and Burnett plays and sings on the parallel with the cover reproduction as a background. It is Mr. Cummings' intention to make this set piece the center of the music display when a music and record booth is installed in the lobby, and the entertainment will be in charge of the booth.

SAAL PROTESTS ON DELAYED REPORTS

The confusion resulting in the Home Office booking and accounting departments because theatre managers are remiss in sending in their "missout" reports has assumed such proportions that William M. Saal, head of the Booking Department, urgently enjoins that all such reports be mailed **on the day of the missout.**

"Often," declared Mr. Saal, "the first intimation we have that a film has not played comes from a comparison of the theatre blueprint with our records. This necessitates a readjustment of our rental payments. In the case of small, independent distributors of shorts, this means a volume of correspondence and bookkeeping entirely out of proportion to the amounts involved—and in most cases something that would have been entirely unnecessary had the reports been sent us on time."

Plane Chartered

Theatre managers with the cooperation of the booking department make every effort to obtain a print that is scheduled and no cause for complaint can be found on that score. In fact, there is one instance where a plane was chartered to fly the print of a feature from Des Moines to Rock Island to replace one that was out of synchronization. Everyone concerned realizes that the failure to receive a subject wrecks all advance billing, may necessitate in extreme cases, shutting the house for several shows, and in the case of shorts may throw a program out of balance.

But few managers seem to appreciate the volume of detail work that goes on long after their particular problem has been settled. The failure on their part to send immediate reports only intensifies the difficulties.

Vigilance Needed

The Home Office Booking Department is largely concerned with eradicating chronic mishaps of this sort and constant vigilance on the part of all concerned, will, in the opinion of Mr. Saal, keep the exchanges up to scratch. It is for this reason that the Missout Report carries a space marked "No." This refers to the number of missouts during the year and tells the Booking Department just what theatres and exchanges need a special investigation. It is important that this space be filled in accurately on each report.

It goes without saying that each theatre should have a supply of Missout Reports on hand or should immediately take steps to procure them from the Home Office.

TO ANOTHER REX

David E. Parrish, formerly manager of the Rex, Columbia, S. C., has been appointed manager of the recently opened Rex Theatre in Sumter, S. C.

RADIO PAGE?

On every Monday, do you send a still-photo, or mat, and a radio story to each of your local radio editors on the subject of the Saturday night national-chain Publix-Paramount hour?

Hundreds of theatre-merchandisers are doing it with great success, and these always include in the story the fact that whoever is on the program, will be seen at the local Publix theatre on a specific date in a specific attraction. It's a valuable opportunity that shouldn't be overlooked.

MANAGER FOR BOW

John McCormack who has played the dual role of husband and manager for Colleen Moore has been signed by Paramount to serve as manager of Clara Bow as well.

PROMOTIONS IN ADVERTISING DEPARTMENT

Following the promotion of Lou Goldberg to Division Advertising Supervisor, a number of additional promotions have been announced in the Advertising and Publicity Department by A. M. Botsford, Director.

The newly promoted men, all in Division A and, consequently, under Goldberg's supervision, are:

HARRY L. ROYSTER, Director of Advertising and Publicity of the New York Paramount, promoted to District Advertising Manager under C. C. Perry, his territory to include Syracuse, Rochester and Toledo.

EDDIE HITCHCOCK, Director of Advertising and Publicity of the Portland, Portland, Ore., promoted to the same post at the New York Paramount.

J. C. FURMAN, Director of Advertising and Publicity of the Rialto, New York, promoted to District Advertising Manager under L. J. Finske. His territory will include Kansas City, Mo., Denver, Kansas City, Kan., Springfield, Mo. and Joplin, Mo.

ARTHUR H. JEFFREY, of the Rialto Publicity and Advertising Staff, promoted to handle exploitation at the same theatre. ALEXANDER GOTTLIEB, New York newspaper man, will handle the newspaper work for this theatre.

MAURICE BERGMAN, of the Publicity and Advertising Staff, Brooklyn-Paramount Theatre, promoted to Director of Advertising and Publicity at that theatre.

ASSISTING THE MANAGER TO OPERATE EFFICIENTLY

by CHESTER L. STODDARD

Director, Department of Front House Operation

The Department of Front House Operation is organized for the purpose of assisting the manager in the field to solidify each phase of his theatre that is included as of this department, by assisting in the development of manpower in the individual operations and instituting in each theatre those principles of operation that will enable our organization to maintain that refinement and efficiency in crowd contact, organization and care of theatre properties that has been characteristic of the name PUBLIX since its inception.

In order to bring this about on an organized basis, there are at the present time ten men representing this department, each of whom is assigned to a division in the field. There will be additional men assigned from time to time.

C. L. Stoddard

Following the company policy of promoting from within ranks, these men have been lifted from operations all over the country and promoted to this department.

These representatives work thru and with the manager in order that he and his organization may get the fullest possible benefit from their contacts. The district and divisional managers are kept constantly advised in detail as to just what steps are being taken in each operation.

It is not the purpose of these representatives to recommend changes which are not in keeping with local conditions. These local conditions, as regards volume of business, types of people, type of operation, etc., all have a decided influence on every phase of theatre management. It is the company's purpose to institute and maintain an efficient, tight front house organization in line with its policy of economy, quality and efficiency in conformance with the local set up.

The term "service" has generally been confined to the usher staff.

Front house operation covers this interpretation of service, and embraces every phase of the operation that is not included as of the stage, projection and advertising. It includes service—which means ushers, cashiers, doormen; cleaning, which includes the theatre cleaning crew as well as day porters and maids; ventilation, which includes not the teaching of the engineers the mechanics involved in the manipulation of their plant, but rather instruction to develop an appreciation on the part of the entire executive and engineering staff of what proper ventilating conditions are and the methods of supervision necessary to get the required conditions where we have refrigerating plants.

It includes not only the staffs above mentioned, but the organizing and development of the junior executive manpower in order that supervision may be maintained for the benefit of the individual as well as the operation as a whole.

It includes instruction and assistance in all cashier's work and theatre accounting forms, and the development of manpower.

Efficiency Sought

When interpreting the term "service" we are prone to think simply in terms of a body of young men placed in uniform and taught to stand like soldiers, do a right face and left face and say, "Yes, sir," and "No, sir." The usher staff is not a military body created for flash, it is a group of carefully selected, well trained and well organized young men, welded together as, first, an organized body created for the purpose of giving the maximum efficiency in the three phases of crowd movement—fill, spill and refill. Secondly, but equally important, it is created for the purpose of giving the maximum amount of satisfaction in the individual contact with the patron and creating within the operation an atmosphere of intimacy, pleasantness, hospitality and refinement, by the naturalness and graciousness with which the employees handle themselves in these contacts.

In the first, the results achieved are directly reflected at the box-office, particularly during pressure business, and these results are proportional to the efficiency with which the staff has been organized.

In the second purpose, the results are more or less indirect, but equally as important, in institutionalizing our operations and building good will on the part of those patrons coming in contact with our employees. It is this personal contact through which the patron receives his first tangible evidence of the type of business we operate, and whether that reaction is good, bad or indifferent is a reflection of the manner in which we have organized ourselves to present to him the maximum in perfection of entertainment and comfort.

The unobtrusiveness of the staff's functioning, born of a naturalness in the individual contact plus efficiency—the result of carefully worked out plans of procedure and training—is the keynote to the success of the service organization.

THESE ADVERTISING MEN WIN PROMOTIONS!

A. H. Jeffrey

Maurice Bergman

J. C. Furman

H. L. Royster

SELLING "GENERAL CRACK"

By A. P. WAXMAN,
Advertising Director, Warner Brothers

(Not For Publication)

The great American actor, great star of stage and screen, in a picture suited to his artistry, his dignity and his reputation as one of the richest box-office prizes in picturedom.

John Barrymore is "General Crack" and "General Crack" is John Barrymore. Here is a complete blend of play and player in perfect accord—a great actor presented in a great photoplay.

Wide sweeps of characterization for the star from the dignified scion of the purple to the reckless abandon of the passion-mad Gypsy. The depth of scorn, the heights of triumph; the dashing soldier, the great lover; the loyal friend, the vengeful enemy—pride, passion, playfulness and dignity flowing on in time-eliminating interest.

Settings and costuming, touched with Technicolor; great sweeps of far-flung battle areas; high-ceilinged ball-rooms, alive with lovely women; massive sets, troops of soldiers, scores of royal followers.

A story that baffles the plot-detectives. Sudden twists and turns in swiftly moving narrative. Surprises and suspense. Action and more action. The surge of passion; the sweep of vengeance. Love scenes that only John Barrymore can depict—fervent, emotional and realistic.

Sell John Barrymore in the greatest vehicle he ever was provided with on stage or screen. Put everything you have behind what you say and there'll be never a question from your audience.

Sell Barrymore's voice, heard now for the first time from the screen. And what a voice! Attuned to every mood of the moment; soft and cajoling; strident and passionate; becoming with anger; purring with the impulses of passion. Had the talkies been perfected only to diffuse from the screen the voice of Barrymore its achievement was at once a boon and a triumph!

SHORT REVIEWS OF SHORT FEATURES

By LOUIS NOTARIUS
Publix Theatres Booking Department

PARAMOUNT

AFRAID TO GO HOME IN THE DARK (7min.) A Song Cartoon that is sure-fire as comedy and will make them sing. Excellent entertainment on any program.

MOONBRIDE'S WEDDING (11 min.) A novelty orchestra composed of native Indians with Chief Shunantona in the lead. (He is well known on the vaudeville stage throughout the U. S.) It starts off with an Indian Love Theme and winds up with a fast jazz band, in front of which Chief Shunantona does some excellent hoofing and singing. Eye-appealing with its photographic interpretations by means of double exposure —giving it a touch of 'class.' May grace any program as a closing number immediately preceding a dramatic feature such as "The Mighty."

LET ME EXPLAIN (20 min.) A two reel comedy with Taylor Holmes and Murray & Oakland; three names which undoubtedly mean something at the box office. Here we find Mr. Holmes, the husband, trying to explain away a letter which his wife received advising her of his faithlessness. After succeeding in his efforts, a sudden twist to the situation finds him again in a hopeless dilemma. A comedy that is 'class' all the way thru and may be used to advantage in a number two spot with a slapstick comedy feature.

DISNEY

JUNGLE RHYTHM (7 min.) An excellent cartoon comparable with "SPRINGTIME." Perfect synchronization, with comedy situations and movement well thought out. Sure-fire in any "A" house.

HAUNTED HOUSE (7 min.) Another fine cartoon similar in many respects to "THE SKELETON DANCE." Fast moving and at all times in synchrony with the music. Entertains from beginning to end. The broad, and at times vulgar comedy makes it necessary to book this one in the "B" houses.

WALRAD PICTURES

TOWN SCANDALS (20 min.) This is one of the Kiddie Trouper Series containing such child talent as Buddy Raymond and Little Miss Rambeau, a niece of the famous Broadway dramatic star, Marjorie Rambeau. Consists, in its entirety, of precocious children who sing and dance, with a little backstage story to hold it together. Good as a novelty and will appeal to children.

EDUCATIONAL

UPPERCUT O'BRIEN (18 min.) Clyde Cook and Eddie Gribbon do all the clowning in a slapstick boxing comedy with the usual broad gags which will get laughs. Most of the action takes place in a prize ring with Cook as a Manager, and Gribbon as a Would-be-Champion, who gets the K.O. This combination is sure-fire. Will serve excellently with a dramatic or sophisticated picture.

TIFFANY-STAHL

VOICE OF HOLLYWOOD (11 min.) Here we have what may be called a "Screen Snapshot." It uses Fraser, the screen actor, as a radio announcer. He introduces such screen personalities as Lloyd Hamilton, Arthur Lake, Olive Borden, Rudy Vallee and Sally Blane, who try to be funny over the mike. Far inferior to the Screen Snapshots put out by Columbia Pictures.

CASTLE FILM

LAND O'LEE (11 min.) This is a synchronized scenic done in color. It has the earmarks of being sponsored by the Illinois Central, but holds the interest and is pleasing to the eye. It takes you from Chicago, in an observation car, and travels all thru the South, going as far as Havana—stops off at various places and shows you the sights that draw tourists to these spots. A pleasing theme song is sung at intervals. Would not hesitate to use it when it can be set into a program appropriately. Should prove very interesting in our Southern territory.

ALL POSTER ART WORK WILL BE CENTRALIZED

A plan whereby all local lobby poster artists in Publix theatres will benefit by the experience, information, talent, ideas, and direction of district supervision from key points, as well as by direct aid from the Home Office, is being worked out by A. M. Botsford, Director of Advertising and Publicity, and L. L. Edwards, associate.

According to the present scheme, Duke Wellington, of the New York theatres Poster Art Department, will be in charge of poster art work all over the circuit. His office, in the building occupied by the New York Art Shop, will serve as a general clearing house for all poster art ideas.

Not only will new ideas be originated here and broadcast to the various key points, but any thought originated by a man in the field without the ability to carry it through, will be sent here and, if practical, will be developed, put on paper, and submitted to the entire circuit. Complete information as to new processes, general instruction, etc. will also be sent out.

Tours Key Cities

Wellington's first task under the new set up will be to make an observation tour of all the key centers in the circuit where Publix has a well established Poster Art Shop of its own or large shops doing work for it.

'VARIETY' PICKS BANCROFT AS LEADER

Here's a tip on how to play up the name of George Bancroft, when you get a chance.

"Variety" did not attempt to rate the stars of the various producing companies in the order of their box-office drawing power this year, because the introduction of sound made such a selection difficult. But it did pick the undoubted leader among all the stars of all the companies, in its opinion, and here's how:

"With a changed and more settled condition in the picture field's box office the past year, created by the talker, the selection of the best drawing card, if a selection can be made with surety at this time, would be George Bancroft, of Paramount. Bancroft is a consistent picture player and therefore appears regularly at the theatres for endorsement by the grosses."

Theatre Gets Thanks For Xmas Toy Stunt

The entire fire department of Gloucester, Mass., signed a letter addressed to District Manager Frank Hookailo, thanking him for putting on a "Poor Kiddies Toy Matinee" on December 14th.

With the co-operation of Manager Charles B. Craig of the Strand Theatre, children were admitted free providing they brought a toy, broken or otherwise, as an admission ticket. These toys were repaired by the Fire Department, and distributed to poor children on Christmas Day.

Christmas Bank Tie-up Helps Pre-Holiday Slump

To combat the usual pre-Christmas slump, Manager F. C. Croson of the Fremont Theatre, Fremont, Nebraska, sold a local bank the idea of distributing checks through the theatre which had a value of $1.00 if used to start a Christmas Club account.

Five thousand of these checks payable to bearer and furnished by the bank were distributed to theatre patrons.

SELLING "BURNING UP"

BY RUSSELL HOLMAN,
Advertising Manager, Paramount Pictures

(Not For Publication)

Here's a swift action-romance that's bound to please. the type of picture that skyrocketed Wallie Reid to fame. It's a love tale with automobile racing as the background, Ten times as entertaining as the old Reid auto classics because it's so ideal for sound. Imagine the snappy dialog and the smash racing climaxes of "The Roaring Road" or "Excuse My Dust" 100 per cent in sound and you can understand why "Burning Up" is swell even before you see it.

The title refers to both the romance and the subject matter. It enables you to sell the show three ways:

1. Sell the love story between Richard Arlen and Mary Brian. Both are coming into popularity like a house afire. Both have just scored heavily in "The Virginian" in recent weeks. Arlen has just been made a star by popular demand; "Burning Up" is his first star picture. Mary Brian ranks third in fan mail at the Paramount studio, just below Clara Bow and Buddy Rogers. She's a draw. The folks liked them together in "The Man I Love." They'll enjoy them even more in "Burning Up."

Copy: Dick and Mary Are in Love Again! Screendom's Most Lovable Pair. Richard Arlen Burning Up with Mary Brian.

2. Sell the story. Copy: "Suicide" Larrigan, the man who never lost a race or a woman, is coming to town. Love at 100 Miles an Hour. Larrigan never drove his car at less than 60 miles an hour, so how could she walk home? Smashing all records for romance and thrills. See and Hear the amazing auto race for $25,000 and the heart of a beautiful girl. See Richard Arlen fight for his girl and his life at 100 miles an hour. Now at last—the greatest of all auto racing romances completely in sound.

3. Sell a combination of 1 and 2.

It depends upon your town what angle you choose to sell. From where I sit it looks as if the straight auto racing copy would go best in the middle-sized and small towns. The title and the stars, with the love angle emphasized, will probably be the best approach in the larger centers.

Several obvious and some not-so-obvious tie-ups. Auto stores are good bets for display of stills, of course. You should be able to break into the auto columns in the newspapers. You might have a man in auto racing costume drive around town in a racing car with banners. You might use teaser ads kidding them that a real auto race is coming to town between "Suicide" Larrigan (Arlen) and "Bullet" McGhan (Francis MacDonald, the heavy in the picture). A race for $25,000. Spring it at the last minute that the race is in "Burning Up."

How about a BURNING UP WEEK during which all the citizens of the town would clean up their premises and burn up all the junk that disfigures the burg? Official co-operation from the municipal authorities might be secured for this. Good tie-up with the title.

Eddie Sutherland, always good in shows of this kind, directed. Besides Arlen and Brian, Francis McDonald (very good), Tully Marshall, Sam Hardy ("The Rainbow Man") and Charles Sellon are in the cast.

Tip: In certain crucial scenes in the show the electric power in the town fails and the lights go out. You might use these stills for a tie-up with the local electric light company: THIS DOESN'T HAPPEN IN JERRYVILLE.

Rialto Operates Continuously for 42 Hours

Emulating the record for continuous operation of thirty-nine hours set by the Paramount Theatre in Paris, on New Year's, a simultaneous drive by the Rialto, New York, which extended over a period of forty-two hours, kept the record on this side of the Atlantic by a margin of three hours.

Opening at 9.00 A. M., Tuesday, Dec. 31, the house operated without a let-up until 3.00 A. M., Thursday, Jan. 2—almost two full days. Two sets of batteries for sound reproduction were used, as well as two amplifier boards; there were several shifts of theatre personnel, and the house was cleaned in such a manner and at such times that the patrons were not aware of it.

Incidentally, J. C. Furman, publicity director of the Rialto, crashed every New York daily, without exception, with a story of the feat, effectively tying in the current attraction, "The Virginian."

Northwest Has Drive For Greatest Profits

The Publix Northwest division is staging a three months drive for 'greatest profits.'

Under the leadership of Division Director Edmund R. Ruben, aided by a special committee including Harold Finkelstein, Martin J. Mullin, Harry French, E. A. Smith, Rube Bolstad, Nat Wolf, and Don Chambers, cash prizes are being offered for distribution among the theatres presenting the best showing at the end of the three months period.

NEW PUBLIX DISC RELEASES

Record No.	Titles	Artists	Type
2000 P	IF I HAD A TALKING PICTURE OF YOU (from Sunnyside Up)	Annette Henshaw	Voc.-Orch.
	I'M A DREAMER, AREN'T WE ALL? (from Sunnyside Up)	Annette Henshaw	Voc.-Orch.
2001 P	IF I'M DREAMING (from Sally)	Publix Ten	Dance
	HAVE A LITTLE FAITH IN ME (from Spring Is Here)	Paramounteers	Dance
2002 P	I'M FOLLOWING YOU (from It's a Great Life)	Paramounteers	Dance-Voc.
	A YEAR FROM TODAY (from N. Y. Nights)	Paramounteers	Dance-Voc.
2003 P	SHEPHERD'S SERENADE (from Devil May Care)	Paul Small	Vocal
	NEEDIN' YOU LIKE I DO	Paramounteers	Dance-Voc.
2004 P	LUCKY ME—LOVABLE YOU (from Chasing Rainbows)	Paramounteers	Dance-Voc.
	CHARMING (from Devil May Care)	Paramounteers	Dance

LOU GOLDBERG IS PUBLICITY SUPERVISOR

Offering an outstanding example of Publix' "Promotion from Within" policy, and the possibility of rising from the ranks to an important executive position, Lou Goldberg, Director of Advertising and Publicity of the Brooklyn-Paramount, has been promoted to Divisional Supervisor of Publicity of Division A, which includes the majority of the de luxe houses in Publix.

Goldberg's rise in Publix, although rapid, has been based on a solid educational and business

Lou Goldberg

background. A graduate of Harvard University, he spent several years on the road, after leaving college, selling nationally advertised products. Sensing the trend of public interest toward the amusement industry, Goldberg decided to learn that business from the ground up. He entered the Third Managers Training School and, upon completing the course there, he was assigned to the Advertising and Publicity Department of Publix-Balaban and Katz in Chicago.

Sent to Denver

Under the tutelage of such ace theatre merchandisers as William K. Hollander, Director of the Department, William Pine, Lloyd Lewis, Oscar Doob, Ben Serkowich and others, Goldberg made rapid progress. In addition to handling the advertising and publicity of several theatres in Chicago, he got out a unit-show manual for the western half of the circuit; which was the origin of the present Publix stage manual.

With Jack McInerney, he left for Denver to open the deluxe theatre there and the sensational success of their efforts first brought him into prominence in Publix. Goldberg remained as Advertising Manager of the Denver Theatre until he was transferred to a similar post at the Olympia, New Haven. This being the first stop of the unit shows, he assisted in the preparation of the stage manuals from this point, incorporating many of his sure-fire selling ideas.

Brooklyn Opening

When the Brooklyn-Paramount was opened, he was assigned to assist in that campaign. His work in that epic opening slated him for the Publicity and Advertising Directorship of the theatre after its opening. Undismayed by his first metropolitan assignment, Goldberg went to work with a will and, in a few months, he had the whole town of 2,000,000 so "Brooklyn-Paramount" conscious that it was impossible to open a newspaper, step out of the door, ride in a subway, make a purchase, attend the beach, a ballgame or a dance without being confronted by some alluring reference to the theatre, its attractions or personalities. In addition to this, he built up an expert staff of exploiteers who worked efficiently under him. One of his assistants, Ray Puckett, was recently made Supervisor of Advertising and Publicity of the Springfield, Mass., District.

In his new capacity, Goldberg has been directly assigned with Milton H. Feld, Director of Theatre Management of Division A.

FLORIDA IS HIT BY STUNT WAVE

Letters a foot high, printed on cardboard six feet by seven feet, produced a one column story in the Jacksonville Journal, and also helped to sell coming product. Jesse Clark, Florida district manager sent this giant letter to James McKoy, manager of the Publix Olympia, in Miami, reminding him of the pictures which would appear in the Olympia during the month of January. The mayor of Jacksonville and other officials appeared at the "send-off."

Another effective means of publicity was employed by the theatre managers of Florida when the Publix Entertainment Special arrived in that town. Six, three and four column ads, paid for by local merchants, heralded the arrival of the sound train to Florida, plus a two column-head story and photo which broke in the Florida Times-Union.

OVERTURE, EXIT, TRAILER DISCS

No. MND—101

FOX TROT MEDLEY—"Revolutionary Rhythm"
"When the Real Thing Comes Your Way"

WALTZ MEDLEY—"My Victory,"
"Love Me"

No. MND—102

FOX TROT MEDLEY — "Love Made a Gypsy Out of Me"
"Love Your Spell is Everywhere"

WALTZ MEDLEY—"I'll Close My Eyes"
"Poor Punchinello"

These two discs were just made by the Music Novelties Department and are being shipped to the theatres, in reply to numerous requests for same. Four more discs are being recorded now by this department and will be ready for distribution in three or four weeks.

INSTITUTIONAL STORIES

According to word from Charles G. Branham, district manager of the Chattanooga district, the theatres under his supervision have been making a concerted effort to plant institutional stories in local papers with excellent results. Seemingly the co-operation of several theatres proves more fruitful than individual effort. Try getting together with your neighbor on this.

PUBLIX ASSUMES CONTROL OF 3 IN PORTLAND

With the acquisition by Publix of the Strand, State and Maine theatres in Portland, Maine, that city has been the operating center and the key city for 26 theatres in the states of Maine, New Hampshire and Vermont.

Armand J. Moreau, district manager, has moved his headquarters to Portland, which is his birthplace and former home. The announcement that control of the theatres had been assumed by Publix and that Mr. Moreau would return to Portland was hailed in a special congratulatory story in the Portland Telegram.

It says: "Publix theatre operators bring to Portland all their great wealth of experience and their great entertainment resources for the moulding of another Publix playhouse.

"Mr. Moreau will be remembered as the brother of Miss Bernadette Moreau, well known cathedral organist and talented musician of this city. He was born and attended public schools here and began his theatrical career as an usher in the Jefferson theatre."

SCREEN BEAUTIES!

Among a selection of sixteen leading screen beauties made by Ralph Armstrong, Parisian artist, Paramount leads the list with four, Clara Bow, Evelyn Brent, Nancy Carroll and Mary Brian. The entire lineup appears in January's Screenland Magazine.

AIR CADET TIEUP

Roy Rogan, city manager for Publix at Joliet, Ill., took advantage of the national interest among young people in the American Air Cadets organization to exploit "Flight." Besides obtaining a lobby display of classy looking airplane models, he got the below advertising tie-up, all with no cost to the theatre. Remember this angle for future use.

MEET THE BOYS!

To promote acquaintance, respect and mutual understanding of the splendid individuals who comprise Publix, these one-minute biographies are offered. They're not printed as vanity ticklers for the showmen here portrayed. We want the photo and biography of everyone in Publix for the benefit of everyone in Publix.

ROBERT L. NIPPERT

Robert L. Nippert, manager of the Rialto, Minneapolis, Minn., entered the employ of the Bank of Italy in Los Angeles in 1924, as clerk. When he left one year later, he had risen to the position of manager of the savings department. Nippert went to Minneapolis in 1926, getting a job with another banking firm. His interest for the theatre game prompted him to work nights as an usher at the Loring. The efficient way in which he handled his job, brought him the assistant managership of that theatre three months later. Shortly afterward he was transferred to the Rialto, in the same capacity. His excellent work soon earned a merited promotion and he was given his present managerial position.

R. L. Nippert

JOHN C. KING

John C. King, recently appointed City Manager of Harlingen, Texas, entered the show business in 1923 as assistant manager of the Gaiety, Kansas City, Mo. Two years later he joined Publix Theatres.

King's first Publix assignment was in Miami Beach, Fla., as assistant manager of the Community Theatre. He readily adapted himself to the type of showmanship demanded in Publix theatres and was promoted to manager, one year later. Managing other theatres in Florida until August, 1928, he was transferred at that time to Muncie, Ind., to the Rivoli and Strand theatres, and later the Tivoli, Richmond, Ind. From here, he was promoted to the Paramount, Marion, Ind., his last managership before he got his present post in Texas.

John C. King

GEORGE LABY

George Laby, manager of the Washington St. Olympia, Boston, is a graduate of New York University and the first Managers' School. All of Laby's theatre experience has been obtained while in the employ of Publix.

When Laby left college in 1917, he worked for a business firm in New York as office assistant, but resigned a year later to join the Western Electric Company in the same city. At about this time his thoughts turned towards the theatre game. His business experience, coupled with his college training and natural selling capabilities qualified him for entrance into the Managers' School. His first assignment after graduating was at the "Met" in Boston, as assistant manager. Remaining here a short while, he was chosen to open the Carolina and also to install deluxe operations in three other Charlotte, N. C. houses. He managed the Rialto, New York and the Olympia, New Haven before he was given his present assignment.

George Laby

MAX S. PHILLIPS

M. S. Phillips, manager of the Strand Theatre, Spartanburg, S. C., started his career with Publix as an usher in the Rex Theatre, Spartanburg, and passed through every branch of the theatre in an extensive four years experience.

In September, 1928, he was promoted to his present position. Phillips' other business experience was acquired with the National Furniture Co., where he obtained a good grounding in effective selling practices.

M. S. Phillips

SIGMUND SOLOMON

Manager Sigmund S. Solomon of the Paramount, Youngstown, Ohio, although a graduate of Columbia University, colleges of Pharmacy and Medicine, has never practiced that profession but has followed the musical and theatrical game instead.

Solomon entered the employ of Publix in February, 1929 as manager of the Eastman, Rochester, N. Y. His previous theatre experience was gained as manager of a few theatres in Brooklyn, N. Y., and also as general manager for the Grob & Knoble Circuit in Long Island. Prior to his entrance into the managerial field, Solomon directed music for a number of road shows. During the war he was stationed in Camp Grant, Ill. as bandmaster and manager of the Liberty Theatre there. Solomon's present assignment is his second Publix appointment.

S. S. Solomon

JAMES J. O'HARA

The experience James J. O'Hara obtained in studying audience reaction while serving as theatre organist for a number of years is of great help to him now in managing the Park Theatre, Rockland, Me.

O'Hara entered the insurance field in 1917, while studying music in the evenings. A year later he obtained a job as organist at the Lancaster, Boston, Mass. He spent the next few years filling organ engagements for numerous theatres, chief among which was his assignment at the Loew's State in Boston. When Publix took over the operation of the Strand, Rockland, in 1928, O'Hara was employed as organist. He was promoted to manager of the Park, in the same town, one year later.

J. J. O'Hara

Barrett's 78th Year

Wednesday, Nov. 27 — Phone 4100

American Air Cadets Attention!

Wanted! Model Air Planes

for Exhibition in the Rialto Grand Lobby during the showing of

AT THE

Rialto Theater

Friday and Saturday

Nov. 29-30

Pilots of the

335 Members in the American Air Cadets

Joliet Chapter

are invited to bring their 24-inch wing spread, scale model planes to Barrett's before 10 o'clock Friday morning. These planes will be placed on exhibition in the Rialto Lobby during the showing of this famous air picture.

FREE ADMISSION

to Air Plane Exhibitors!

To the first 30 A. A. C. Pilots who bring acceptable planes to Barrett's on Friday morning we will present complimentary tickets of admission to the performance of "FLIGHT" through the courtesy of the Rialto Theater management.

We are endeavoring to make this the largest collection of model planes ever assembled, and it will be well worth the attention of parents and friends of these youthful aero mechanics.

Every Member of the American Air Cadets,

GREASE MONKEYS ESPECIALLY

Will Want to See

"FLIGHT"

To see the many plane constructions and designs and to see them in actual operation. It will better equip them in their future work of model building.

Every exhibit will be tagged with the builder's name and will be returned to them after the show.

Club Members Eligible for FREE ADMISSION

Members eligible for Free Admission are requested to bring membership card, wear club insignia and attend first Saturday show and to appear at the air plane exhibit in the lobby to explain to patrons the details of their plane's construction.

The American Air Cadets

is a National Organization, sponsored in Joliet by Barrett Hardware Co., without direct gain or profit. Parents and friends of Joliet boys could give no finer Christmas Gift than a membership in this fascinating movement for the upbuilding of our boys.

Membership Fee, 50c

Includes plane building kit and club privileges.

Barrett Hardware Co.

"Over on Ottawa"

BAD STREET CAR TIE-UP PROVES EXPENSIVE

An example of how a good exploitation idea may be put to poor use came to the attention of PUBLIX OPINION in a report from a Publix town on a street car tie-up to combat the Monday slump. The mistake the theatre made was to give entirely too much for the value received.

The plan as outlined originally by Maurice Rubens of the Great States Theatres and as carried out by the Publix theatres of Joliet emphasized the following: **"no reductions were to be made in admission prices and no agreement must be made to share the street car fare reduction."**

In the tie-up reported to PUBLIX OPINION the theatre ran a trailer of 150 feet at every performance showing the wretched traffic conditions in the town, printed 40,000 cards that were distributed by the conductors, furnished the signs for display frames inside the cars, and **paid the railway company eight and one third cents for every two-for-one ride furnished free to theatre patrons.** This is equivalent to a ticket reduction but is even worse because it is the street car company that gets all the credit for magnanimity.

In return for this the theatre received $35 a week for running the trailer. The cards distributed in the trolley cars, and signs on a specially bannered car that was driven through the city during the peak hour, were paid for by the theatre.

The street car company benefited from this tie-up in every conceivable way at the expense of the theatre. The theatre should have done nothing more than pay for the printing, but should not have shared the price reduction and should have been more wary in the use of a 150 foot trailer at every performance.

The much better Joliet tie-up from which the foregoing was developed will be found described in the issue of PUBLIX OPINION for the week of December 13th, Vol. III, No. 14.

SPECIAL TRAILER FOR 'DISRAELI'

Feeling that so important a picture as "Disraeli" required special handling, Madeline Woods, Director of Publicity and Advertising of the Publix-Great States Theatres, prepared a special trailer for this attraction. Miss Woods was afraid that those who know nothing of the star or the play might be kept away by the stock trailer because it showed that the attraction was a costume affair. A special trailer was prepared, minimizing the costume angle and stressing the big dramatic punches of the picture.

MICKEY FINN

Publix Opinion's irrepressible office boy, Mickey Finn, picked up "VARIETY" and read Rae Samuels' page-ad in the RKO annual number. "I see that she calls 'Variety' the 'Voice of Show Business,'" complained Mickey to Your Editor. "Well, what of it?" patiently asked Your Editor. "Hah," answered Mickey, "as soon as we labeled PUBLIX OPINION "the voice of Publix," that RKO gang started a paper, and called theirs "The Voice of RKO." Now VARIETY tops the works by being the "voice" of show business, according to this Samuels dame. Looks to me like the industry has also "wired" all the editors of the house organs and trade papers." The answer Mickey got to that one, was his customary kick in the pants.

HOME OFFICE DEPARTMENTS

Here is the eighth of a series of stories about Publix Home Office Department personalities who depend upon your effort, just as you depend upon theirs. To know and understand each other's personalities and problems will lighten the burdens of everyone, and make our tasks enjoyable. For this reason, PUBLIX OPINION is devoting an important part of its space to these brief biographical sketches.

WILLIAM M. SAAL
Director of Film Buying and Booking Dept.

As colorful as his own bright red hair and constantly good natured smile, is the career to date of William M. Saal, General Director of Publix Film Buying and Booking Department. Right at the outset, it might be pointed out that Bill is so good-natured that for a long, long time Your Editor has innocently and wrongfully referred to him as William "A" Saal, not knowing that his middle initial was "M," which may or may not stand for Mike. Bill is just like that. Anyone else a tenth as important and beloved as he, would have squawked a long time ago—but not Bill. We found out that it was "M" instead of "A" by accident, when he wrote out his check after a poker game on a train! Anyway, 'Bill' Saal is a favorite of everybody in Publix, from Tony, the building bootblack, all the way up the line. It's just his way, and you can't help liking him, any more than the average male person could ignore redheaded Clara Bow or redheaded Nancy Carroll.

His sense of values in buying and booking is unquestioned by anyone in the industry. Also, that of his gang of staff-associates, district bookers, and other departmental specialists under his supervision. They are the types of manpower and good fellowship that add volumes about the characteristics of their chief, who knew how to select them. But to get on with the story:

"Bill," we asked him one day, while at lunch and without letting him suspect that he was about to be posed in the nude for a biography, "how do you get that way?"

"What way are you talking about?" he asked, as we pulled a cigar out of his pocket, and switched luncheon checks on him.

"Oh, just being one of the best liked guys in the Home Office, and still having everybody give you credit for steadily turning in a marvelous job, instead of loafing," we answered, not noticing that Bill meanwhile had reswitched the lunch-checks and was forgetting to return our apparently-platinum lightless-cigar-lighter.

"Don't cry, Bill—just lean back and tell all—bare your soul—pour out your life story in the columns of PUBLIX OPINION where everybody can swim in it," we urged.

"Well — ah'll tell ya!" he started in his St. Louis-to-Texas drawl. From then on, the panic was under way. Everything was interesting excepting the parts he asked us to leave out—like the time he was born in Dallas, Texas, or when he was launched for the Lord's work in a school that turns out Men of The Cloth. The part about him running away from school and home at the age of 13, and boarding a slow freight to San Antone, is also best left unrecorded, because it got Bill an anatomical reddening, from heavy parental hands, that apparently moved up and settled in his hair. After that parental cure, he finished school, and a few years later we see him back in San Antonio, studying a "Boy Wanted" sign in front of a nickelodeon that Bill Lytle owned, but had permitted to be operated by a gent who acted as the combination doorkeeper and porter, until that gent unbeknownst, departed for parts unknown.

In those days Bill Lytle (now our Publix Partner in Texas) was earning more money elsewhere than was being garnered by the doorkeeper-porter he had just fired. So our Mister Saal asked for the job. Having just been graduated from college, he could answer anything, so he got it. Being honest, Mr. Saal commenced to turn in so much profit that Mr. Lytle permanently retired from the banking business, and occupied himself with the theatre. It was here that Bill Saal first became 'Mister,' and learned the portering business simultaneously while taking tickets and being sole projectionist. In leisure hours, he was also the billposter and Director of Advertising. In those days, film companies usually gave away their product, with a package of chewing gum, and charged for the gum. Buying and Booking was practically unknown, therefore, except in the bicycle industry.

Feeling the urge for new fields to conquer, Mr. Saal found a job with a travelling carnival company, as projectionist for a film called "The Great Chicago Fire AND Other Sensations." A year of this taught Bill, (now a "Mister"), all about geography, pitcher-and-washbowl hotels, gimmicks, razzle-dazzle, and getting first and most. It was at this period that he met E. V. Richards, who is now one of Publix' vice-presidents. Perceiving a copy of "Variety" thru a hole in Mister Saal's trousers, Mr. Richards knew him to be a showman. Mr. Richards had just run out of a manager for his "Queen" theatre in Dallas, and Mister Saal was hired on the spot, for the job of office-boy and General Director of Queen Theatre Management.

When Mr. Richards sold the "Queen," he got his 18-year old Director of Queen Theatre Management a job as poster and shipping clerk in a Dallas film exchange. A few months later, having learned to read English, the booker was promoted, and Bill got his job. From that moment on, Mr. Saal commenced to be taken seriously. He had to see to it that all five reels of five reel features got to their destinations, simultaneously, and on a wagon instead of by bicycle. He was booking film all over Texas, and having clean fun, attending meetings of Theatre Owners Chambers of Commerce regularly, when somebody started a war in Europe. So Bill joined the army headed by George Creel, Opie Read and Pitchfork Smith, making rhetorical whoopee in the interest of the Liberty Bonds that were required to keep the war going. This taught him some more about geography and human frailty, particularly when the war got personal and someone handed Bill a bayonet and hobnail shoes.

After the war was over, Bill resumed his good humor, and found a good job with the E. H. Hulsey theatres, until the Hulsey properties were sold to Steve Lynch. Mr. Saal went along with the other chattels, and survived with steadily increasing wit, courage, ability, and whatnot, thru the various degrees that saw him thru the Hulsey-to-Lynch change, and the Lynch-to-Paramount era. For two and a half years thereafter, Mr. Saal developed a loud and quick voice in combat with film salesmen who wanted him to buy product he didn't want to buy for the Southern Enterprises, for which he was headman in the buying department. One day he lost his voice, and somebody instantly sold him A Picture. It didn't happen to have any gross in its cast, so Bill came by air to New York, where with the late Wid Gunning he had a partnership arrangement in film distribution.

About that time, Sam Dembow, who was in charge of Paramount's buying and booking, needed a lot of help, so he hired Mr. Saal, who had previously worked for him while with Fox, and about whom he knew everything except the time when Bill put in most of 1919 as Boss Press Agent for the Missouri Theatre in St. Louis, where Bill worked so hard that even Selznick, Realart, Second National and Vitagraph pictures turned in great profit making grosses.

So well has he wrought, in the intervening eight years that when Mr. Dembow became Publix' executive vice-president, Bill took over Mr. Dembow's old job. The only complaint that has ever been heard since that date, is now—and it's Ye Ed who makes it—because Bill has forgotten to return that seemingly platinum lightless cigar-lighter he borrowed here in Paragraph Six. Everything else you ever hear about Bill Saal is strictly complimentary.

SEND BILLS TO HOME OFFICE IMMEDIATELY

The attempt to stop all unnecessary leakage in funds has brought to light the fact that appreciable amounts are lost to the firm through the failure of managers to send all bills to the Home Office accounting department immediately.

This has resulted, upon advice from Mr. Sam Dembow, Jr., in a general order from M. F. Gowthorpe, head of the accounting department, that **all bills must be sent to the home office immediately after being okayed by the manager.**

"In a number of cases," declared Mr. Gowthorpe, "we have lost discounts because we did not pay our bills within the specified time limits. One manager held light and power bills over ten days for two months, resulting in a loss charged to the theatre of $170. This happened despite the fact that definite instructions had been given that such bills were not to be held **even one day.**

"Not only does the delay result in a considerable dollar loss but it breaks down the entire system of good will with local merchants that has been built up so carefully. The matter has become so serious that it is now receiving the attention of the Cost Control Committee which probably will consider disciplinary action in the case of delinquents in 1930."

It is also essential, that all 1929 bills or explanations for those not on hand be in the Home Office accounting department at the earliest possible date. The delay on the part of any manager means a delay in closing the books for the year for all operations, and it is most urgent that this be speeded up.

ASSIGNMENTS

Eugene Karlin, former manager of the St. Francis Theatre in San Francisco, has been transferred to the Victory Theatre, Salt Lake City, succeeding P. A. Speckart, resigned.

G. C. McKinnon, assistant manager of the Century, Minneapolis, has been advanced to the managership of the Chateau Dodge, Rochester, Minn.

T. F. Bledsoe, formerly publicity director of the St. Francis Theatre, San Francisco, has been assigned to the United Artists Theatre, Los Angeles.

F. L. Clawson has been succeeded as manager of the Orpheum Theatre, Ogden, Utah by Jack Marpole, formerly student manager at the Capitol, Salt Lake City.

Byron McElligott, formerly manager of the Orpheum, Sioux City, has assumed the management of both the Huron and Bijou Theatres, Huron, S. D.

CHECK YOUR AIR CONDITIONING PLANTS!

INSTRUCTIONS ISSUED BY MAINTENANCE DEPT. WILL SAVE COSTLY REPAIRS

In line with the economy drive recently instituted by Publix, J. H. Elder, Director of Maintenance, has issued a set of instructions regarding the care and maintenance of the cooling and air conditioning plants in theatres, application of which will insure against unusually expensive repair or replacement, as well as high operating costs.

Two types of cooling systems are prevalent in our theatres: (1) The pressure system, manufactured by the Brunswick-Kroeschell Company, Wittenmeier Machinery Company and American Carbonic Company; (2) The vacuum system, manufactured by the Carrier Engineering Corporation. Inasmuch as the entire responsibility for the proper maintenance and operation of these plants rests with us, after they have been approved and accepted by the operating company under Publix control, it is very important that only such operating engineers be employed who are especially familiar with the type of plant installed in the individual theatre.

Competent Help

To keep the operating expenses pared down to a minimum, these plants must not only be manned by competent help but a systematic or routine method of operation must be established which will be standard throughout the entire circuit. Otherwise, repairs, replacement and operating costs will be abnormal, resulting, generally, from carelessness.

Ordinarily, repairs or replacements, such as the repairing of refrigerant leaks, cleaning of evaporators, tubes, purge, replacement of spray nozzles and the like should be done by the operating engineer, or help under his supervision. The manufacturer should be called in only on those rare occasions when the repairing is of major importance, or beyond the facilities and ability of the operating engineer to handle. The manufacturer charges not only for labor and materials involved but also for traveling and other incidental expenses incurred by his representatives while away from their own headquarters. Inasmuch as this usually results in a substantial sum, it is important to adhere to the policy of calling upon the manufacturer only when his intervention is absolutely necessary.

Now that the non-cooling season is here, it is important that all managers whose theatres have a cooling or air conditioning plant in their theatres, submit a list of matters requiring attention in connection with their plant before the cooling season starts. This list should be submitted to the District Maintenance Office. It should be in two parts: (1) those items which can be taken care of by the engineer or help under him; (2) those which require an outside contractor or manufacturer of the equipment.

Pressure System

The following is a list of items requiring attention during the non-cooling season for the Pressure System:

1. To endeavor to hold as much gas in the system during the shut down as possible. To accomplish this, close the two main stop valves on compressor; that is the suction stop valve and the discharge stop valve.
2. Piston Rods should be coated with vaseline or light grease where it extends outside of the stuffing box so as to prevent erosion.
3. The crank shaft and connecting rod should also be greased. In fact all exposed finished or polished parts should be greased in the same manner.
4. The stuffing box oil pump should be kept filled with ice machine oil and the operating engineer should pump about an inch full out of the glass by hand every ten days or two weeks. This will keep piston rod oil at the stuffing box where the leather cups are located and at the same time prevent the rod from corroding at this point. The oil will also find its way into the cylinder and keep the piston head and cylinder surfaces coated with oil.
5. The operating engineer should go over the entire system at least every two weeks and check up on any joints which might be leaking so as to preserve as much gas as possible during the shut down period.
6. Do not shut off any of the CO^2 valves on the condenser or cooling coils, but the stuffing box nuts on these valves should be taken up every few weeks so as to prevent any leakage of gas from the packing at the stems.
7. If the condensers are located in a heated space where the temperature is above freezing it will be unnecessary to drain off water from the inner tubes. But on the contrary should the condensers be so located where the water would be subjected to a freezing temperature it will then become necessary to drain the water from the inner tubes. It is preferable if these condensers are not exposed to a freezing temperature to keep them filled with water at all times so as to prevent erosion.
8. All cooling towers or spray ponds in localities where temperatures reach the freezing point should have the water drained completely out of pans on the roof and also the return lines to the tower or spray pond. The valves in these return lines should be left open so the elements will not fill the riser pipe and thus cause breakage as a result of freeze-ups. All duct systems should be thoroughly cleaned by vacuum if possible, and where oil coating exists, this should be removed by hand.
9. All nuts, bolts and pipe connections should be tightened up to avoid leaks and vibration.
10. All regulating or controlling devices on refrigerating machines should be checked very closely.
11. Humidifiers, pans, headers, eliminator plates and diffusion plates should be thoroughly cleaned and painted with a bitumastic paint and repaired wherever necessary.
12. All dampers and regulators should be inspected so that same are in proper working condition.
13. All bearings should be checked as to their alignment and clearance.
14. Fan blades should be thoroughly cleaned, removing oil and grit.
15. All electrical equipment should be inspected in company with the house electrician and all parts showing wear or reason for replacement should be taken care of before the cooling season begins.
    This will include starters, control boards, motors, switches, wiring and the like. Emergency parts, where absolutely necessary, such as resistance tubes, carbon or copper contacts, etc., should be kept at all times.

Vacuum System

The following is a list of items requiring attention during the non-cooling season for the Vacuum System:

1. Withdraw all refrigerant from the system and store it in drums with caps tightly screwed down on good lead washer gaskets, so that there can be no leaks. Do not fill the drums entirely full.
   a. A simple method of removing the refrigerant is by putting an air pressure of two or three pounds' gage on the system and forcing the liquid out into an open drum. Thus, the condition of the refrigerant, and the progress made in filling the drum, can be observed. Blank off vacuum gages which have no pressure scale, also rupture diaphragms.
   b. The main charge is removed from the evaporator thru the filler connection. This connection removes the entire cooler and pump charge.
   The trap, condenser, and return liquid line can be drained thru the trap fitting, connecting to the purge return, where styled "B" and "C" purges are used. Where this connection is not provided, drain this section thru a ⅛" hole, (provided for the occasion, if not already present, and carefully plugged later) near the bottom of the trap.
   c. Remove all water from refrigerant. Its presence is easily detected by a muddy color and it floats on top of the refrigerant, appearing with the last of the refrigerant withdrawn. Pour the water from the surface of the refrigerant after a little settling.
   d. If there is any oil in the refrigerant it should be removed by distillation when recharging for the next season's operation. This is done simply by pulling a drum to the system, and vaporizing the refrigerant from the drum by heat to the refrigerating system. The oil and dirt will remain behind in the drum and the pure vapors can be condensed in the system by allowing a small amount of cooling water to pass thru condenser.
2. A full charge of oil should remain in the compressor thruout this period. Before beginning the next season's operation, the compressor should be run long enough to warm the oil slightly, stir it up, and flush the oil channels. Then drain all the old oil from the system, with as much of the scale and grit as possible, and recharge with fresh oil.
3. Maintain a vacuum of 10" to 20" on the system thru-out the idle period. About once a week run the macnihe long enough to lubricate the bearings, fill the seal reservoir and change the position of the motor, so that no rust marks are allowed to grow on the bearing ends of the shaft, or on the impellers.
4. If the room where the machine is located is damp, keep all polished or finished surfaces well greased. Keep the coupling well oiled.
5. Examine and repack if necessary the liquor pump stuffing boxes before starting a new season.
6. The cooler and condenser tubes should be examined and cleaned thoroughly at least once every two years, oftener where found desirable or where dirty water is used. In plants where fine dust or acid fumes are likely to get in the cooler water, the cooler tubes should be given additional attention.
7. All water should be drained from the cooler, condenser motor cooler, oil cooler, etc. Special care should be taken to do this completely, where machines are in locations exposed to outdoor conditions or in unheated rooms, to prevent freezing.
8. A vacuum is to be maintained on the system during the shut down period, but all refrigerant is to be removed at the end of the operating season. The vacuum should be broken once a week, when there is no refrigerant in the system, and pumped up immediately after to purge out any accumulated water vapor. Where a style "D" purge is installed, the refrigerant should be removed from the purge chamber, and replaced by a light grade of oil, such as Gargoyle D.T.E. Oil light. This oil can be used to pump up a vacuum of about 15 inches.
9. All cooling towers or spray ponds in localities where temperatures reach the freezing point should have the water drained completely out of pans on the roof and also the return lines to the tower or spray pond. The valves in these return lines should be left open so the elements will not fill the riser pipe and thus cause breakage as a result of freeze-ups. All duct systems should be thoroughly cleaned by vacuum if possible, and where oil coating exists, this should be removed by hand.
10. Aerofin cooling coils (for cooling motor air) should be taken apart and cleaned. All gauges known to be out of callibration should be immediately repaired.
11. All nuts, bolts and pipe connections should be tightened up to avoid leaks and vibration.
12. All regulating or controlling devices on refrigerating machines should be checked very closely.
13. Humidifiers, pans, headers, eliminator plates and diffusion plates should be thoroughly cleaned and painted with a bitumastic paint and repaired wherever necessary.
14. All dampers and regulators should be inspected so that same are in proper working condition.
15. All bearings should be checked as to their alignment and clearance.
16. All electrical equipment should be inspected in company with the house electrician and all parts showing wear or reason for replacement should be taken care of before the cooling season begins.
    This will include starters, control boards, motors, switches, wiring and the like. Emergency parts, where absolutely necessary, such as resistance tubes, carbon or copper contacts, etc., should be kept at all times.
17. Fan blades should be thoroughly cleaned, removing oil and grit.

For reasons stated above and because it is most important that operating engineers in charge of cooling plants familiarize themselves with each part of this equipment and its operating conditions, it is found most practical to have evaporators, coolers and humidifiers all cleaned by help under the operating engineer's supervision.

Rent Chain Blocks

In instances where chain blocks are not on hand they can be obtained from a local contractor on a rental basis, possibly at the rate of $5.00 per week. It is felt certain that in each cooling plant there is an I Beam available where the chain block can be secured for removing the heads of coolers or evaporators.

The most efficient way to clean the tubes in the evaporators and coolers is to first wire brush same and then blow out the residue with compressed air.

In cleaning the humidifiers the spray nozzle risers should be removed from the headers in the air washers and the riser pipes, nipples and spray nozzles should be thoroughly cleaned and replacements made where necessary. Diffusion and eliminator plates should also be removed and wire brushed. All of the interior of the air washers including piping, floor pan, etc., should be coated with a bitumastic paint as approved by this office.

There should be no mystery or gross carelessness in the operation and maintenance in cooling systems in Publix theatres as the maintenance Department is prepared to furnish the theatre manager or operating engineer with any information or assistance which might be required to efficiently operate and maintain his plant.

GET A MAGNIFYING GLASS!!

Solely for your personal benefit, Your Editor suggests that every Advertising Manager, and House Manager, have a small magnifying glass in his desk. This is to enable him to read the "reduction" on copy contained in some of the fac-simile-cuts used in PUBLIX OPINION. By so doing, much time will be saved. You can thus "lift" copy and improve it, instead of merely depending upon your own copy-writing ingenuity. The reason PUBLIX OPINION makes many "cuts" so small, is obviously because of space limitations. We want to show you, first, WHAT was done, and after that, with your magnifying glass, you can see HOW it was done.

A LOBBY WITH A KICK!

No doubt about it, live lobbies pack a punch! Here is an example of one in the Strand Theatre, Knoxville, Tennessee, that made 'em bite the dust. On a Saturday showing the house did an average three days business. Note action posters, trick horses, and real as life cowboy.

CORRECTIONS!

The eagle eyes of Publix showmen, and the care with which every portion of PUBLIX OPINION is read by the boys in the field, is exemplified by the instant detection of an error which appeared in the February Forecast Calendar published in the issue of Jan. 10th.

In the calendar, under Feb. 3, appeared the following statement: "Lent begins on February 13th and lasts until March 30th." This, of course, is an error. Lent opens on Ash Wednesday, March 5th and ends Easter Sunday, April 20th.

Another slip-up spotted in the field was the printer's error whereby "Tuesday, Jan. 4th" was run instead of the correct date, Jan. 7, as Mr. Adolph Zukor's birthday.

HOW TO OBTAIN FREE STAGE BROADCAST

If you have any kind of talent in your theatre, there is no reason why you can't arrange a broadcast-show from your stage, on the final evening performance of "blue" Mondays. Your local radio station will be glad to get the program, and will pay the line-charges, and any expense involved. It's being done in many Publix theatres, and has been for several years.

Some of the theatres sell the program to a prominent local advertiser, who pays all costs, in addition to paying the talent and the theatre. Several towns charge the advertiser $500 for this, paying the talent about $200, expenses of about $75, and getting the benefit of the plugging of the current and advance shows, as well as an income that means $225 each week.

The program director or owner of the local station will be glad to arrange this for you, if you want it. Another advantage of the stage broadcast is that it attracts extra ticket-buyers.

NEWSPAPER SERIAL TIE-UP GETS SPACE FOR THEATRE

Taking advantage of a serial appearing in the daily papers, Shea's Buffalo Theatre plugged a song of the same name and thus effected a tie-up with the newspaper during a campaign to increase circulation. Credit for the arrangements goes to C. B. Taylor, publicity director of the theatre.

The Courier-Express of Buffalo introduced its new serial "Short Skirts," and Shea's Buffalo offered to have "Happy" Phil Lampkin and his Gang play the theme song of the serial as a band number in the Publix revue. Cal Janowitz, one of the members of the gang, made a splendid arrangement and the band put on the number, entitled "Short Skirts," with vocal solo by Phil and instrumental solos by other members of the band.

In return, The Courier-Express gave the theatre two column head stories every day for a week, used special promotion ads in which the theatre also got a plug, mentioned it in boxes on page one, published a three column photo of Phil playing the song while the Mme. Serova Girls in the Publix revue listened, published a photo of Cal Janowitz, the arranger, and capped the climax by publishing the song in two half pages in the Sunday Rotogravure section, with Lampkin's photo on the title page of the song. This last stunt took the song with the master of ceremonies' face and a Shea's Buffalo plug into some 200,000 homes in western New York and on to the pianos of a lot of them.

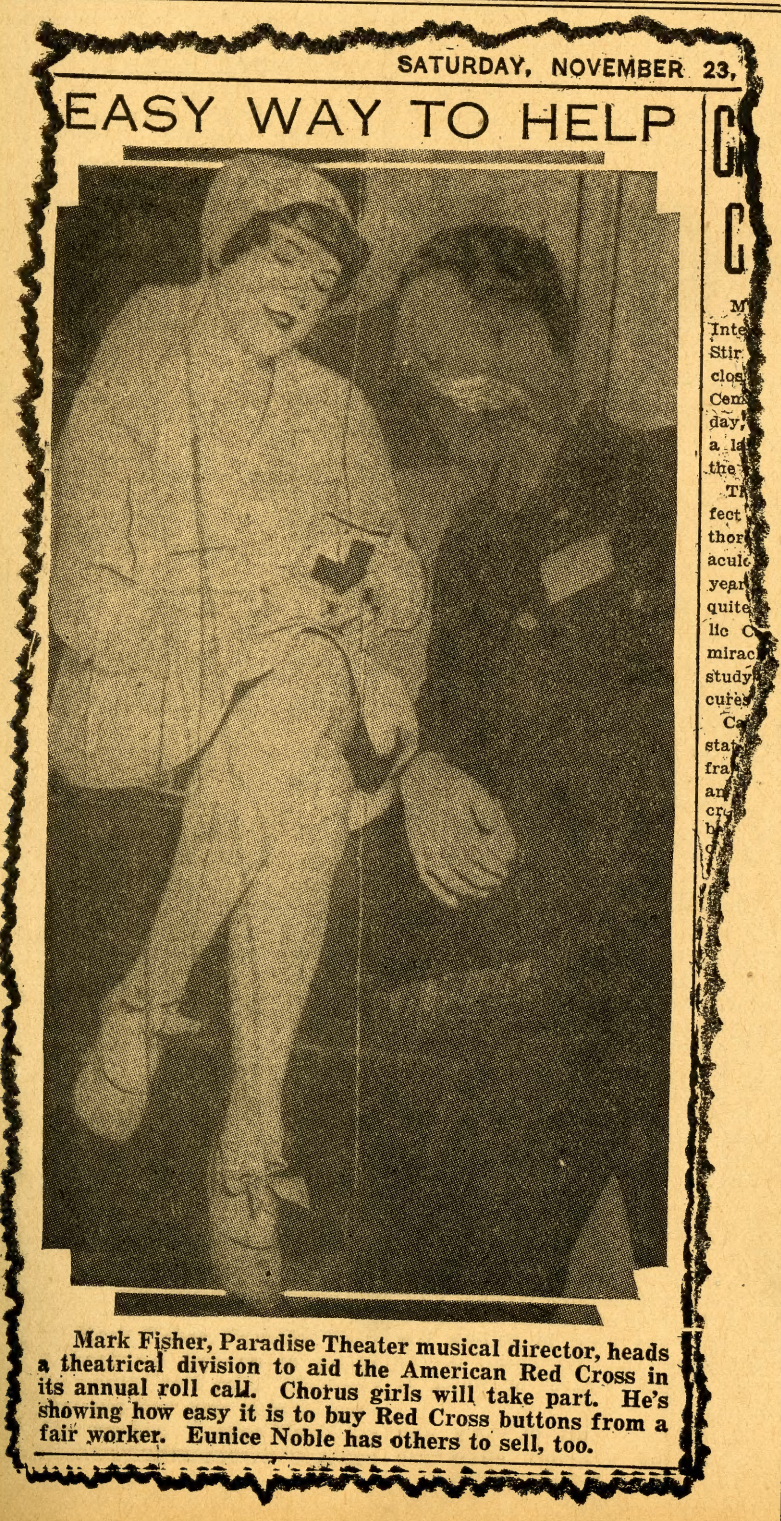
Newspapers all over the country are using lots of space to promote serial stories. No reason why other theatres cannot effect similar tie-ups. Often arrangements can be made to have the master of ceremonies compose a song and dedicate it to the newspaper serial. This has been done in Buffalo—"Happy" Phil Lampkin having composed a number in honor of "Who Will Marry Marian," a feature in the Buffalo Times.

A NEW SONG — AND A NEW STUNT

Newspaper serials now have theme songs! Maybe that's news, but to C. B. Taylor of Shea's Buffalo it meant a chance to cash in. His theatre had been plugging picture theme songs for so long a time, that he couldn't resist the temptation to plug this one—at a price of course! Below you see some of the publicity that the theatre got in return for playing the tune. In the adjoining column you will find the details of the tie-up.

FOR YOUR TICKLER FILE

Dave Lipton suggests that, if you haven't done so already, you immediately put the old reliable Red Cross campaign in your tickler file for next year. This clipping from Chicago is an example of one of the many angles to the proposition. It's a natural, so keep it in mind.



Mark Fisher, Paradise Theater musical director, heads a theatrical division to aid the American Red Cross in its annual roll call. Chorus girls will take part. He's showing how easy it is to buy Red Cross buttons from a fair worker. Eunice Noble has others to sell, too.

PUBLIX CASHES IN ON PHILCO TIE-UP

Although it is too early to obtain a comprehensive survey of the entire circuit, first reports indicate that Publix theatres are eagerly capitalizing on the tremendous exploitation facilities offered them by the nation-wide Paramount-Philco tie-up on "The Love Parade," details of which were given in a former issue of PUBLIX OPINION.

PUBLIX OPINION wants a complete report of how you have benefitted by this tie-up, with newspaper clippings, heralds, photographs of window-displays, street parades, etc.

Early reports show that the Newman Theatre Kansas City, got 50,000 roto-sections purchased by the local Philco dealer. It also received a deluxe radio set to give away as a prize in connection with a contest run by the theatre. Automobile parades, street ballyhoos, window displays, heralds, and other effective means of plugging the picture and theatre were placed at the disposal of the theatre at no or little cost, as a result of this tie-up.

From Chicago comes the news that Les Kaufman, of the Publix Balaban and Katz Advertising and Publicity Department, is putting over a mammoth campaign on the strength of this tie-up. Similar reports are coming in from San Francisco and other points of Publix operation.

At a recent meeting of Philco dealers in Philadelphia, the dealers obligated themselves to post over 10,000 Philco-Love Parade 24 sheet posters, which will go up between Jan. 18 and 25 throughout the entire United States. This in addition to the double-page spreads in Saturday Evening Post, Colliers and other nationally circulated magazines, provides extraordinary publicity for the picture which each theatre should immediately tie into.

James A. Clark, Paramount Ad Sales Manager who, together with Leon J. Bamberger, Sales Promotion Manager, is handling the Paramount end of the tie-up, stressed the importance for all Publix theatres to make a favorable and lasting contact with the local Philco dealers so that it might serve as a basis for the next four pictures.

One Each Month

The present tie-up is only for four pictures, one each month, which includes, in addition to "The Love Parade," "Street of Chance," "Vagabond King," and another picture not as yet selected. If the results and contacts on the first four pictures are satisfactory, the tie-up will be continued, to the lasting benefit of Paramount pictures and Publix theatres.

"Never, in the history of the industry," declared Mr. Clark, "has there been a tie-up that has been worked out on such a sound, logical basis as this one, nor has any motion picture company ever enjoyed the enormous exploitation possibilities offered by this tie-up. In order to derive the utmost benefit from it, theatre managers should co-operate to the fullest extent with their local Philco dealer and thus lay the foundation for a continuation of the mutual advantages which will result from the tie-up."

TRY BROADCAST BY NEWSPAPER REVIEWER

Tie one of your local newspapers and your local radio station in on this one. If the paper and station are affiliated, so much the better.

Ernest Rogers, motion picture critic of the Atlanta Journal, made an experimental broadcast of several of his reviews of pictures over radio station WSB. The new idea caught on with the public immediately, and Rogers can be heard every Monday evening at 5.55, as one of WSB's most popular sustaining features.

Both your leading local critic and your radio station will jump at the idea when you point out the success it has enjoyed in Atlanta. And remember that it's easy for a critic to be vitriolic in print, but when YOU lead him in front of a microphone you'll find that he'll even praise his mother-in-law.

Theatres Change Names

The names of the Portland and Seattle Theatres in those cities will be changed to "Paramount."

MUSIC NOVELTY DEPT. MAKES FINE RECORD

The record of accomplishment made by the new Music Novelties Division of the music department in the last few months of 1929 is of outstanding significance, declared Boris Morros, music director, in a statement reviewing the work of his department.

The Music Novelties Department is an outgrowth of the Non-Sync department established early in 1929 to furnish theatres with slides and discs of popular songs. Supplying slides at first to only thirty theatres, the department soon increased its output to meet the demands of ninety theatres scattered throughout the circuit.

The need for novelties, however, resulted in the making in July of the first film product, "Deep Night." This was very well received and in August the novelty "Garden in the Rain," sung by Géne Austin, was also recorded on 33⅓ R. M. P. discs. This was followed by "My Dear" sung by Ruth Etting and was recorded for standard Vitaphone equipment, eliminating the use of non-sync. This proved so successful that all non-sync work was dropped by this department and it devoted its efforts entirely to film novelties. In December its name was officially changed to the Music Novelties Department.

Wide Expansion

Some idea of the remarkable expansion of the activities of the department may be gathered from the following figures. The Armistice Day novelty on slides was sent to 170 theatres, the Thanksgiving sound-on-film short to 230 theatres, the Christmas sound-on-film novelty to 370, and the New Year's sound-on-film to 342.

What makes the achievement of this department still more remarkable is that it has been run as a separate unit, having to pay its own way from the returns on its product. It not only devises and produces the subject, but attends to the problems of booking, distribution, and price fixing. Matters of production are taken care of by E. H. Kleinert, head of the Music Novelties Department under the supervision of Boris Morros. The work of booking and distribution is under the direction of Joseph Zimanich, assistant to Kleinert.

Overture Shorts

In addition to the work outlined above, the department has begun to make discs for overtures, trailers, and exit music, these discs being sent to the theatres. They proved so successful that within two weeks 145 theatres were supplied with them. It has also made two notable overture shorts on films, the "Love Parade" overture and the "Chanson Russe" overture. It is planned to record on film many more that are similar.

Future plans for the department include the preparation of special discs and novelties containing the music from pictures so that the shorts may both act as a plug for the coming feature and for the tunes. At present the department is engaged in producing "Lonely Troubadour," a special Lincoln and Washington day subject, and a number of popular song records.

Special Garage Rate Lures Theatre Patrons

Tying-up with a new downtown garage in Kansas City, the Newman and Royal theatres arranged for a three-hour parking service for their patrons, at a cost to the patron of fifteen cents. The plan resulted in increased patronage for both the theatres and the garage, and can be effectively applied in any city.

It is particularly valuable to the theatre in the winter season, when patrons hesitate to leave their cars exposed to the weather for any length of time.

MAYOR PLEASED WITH HELP ON CENSORSHIP

It is is nothing unusual for the mayor of a town to write a letter of congratulation to a manager upon a theatre anniversary. City Manager E. E. Collins of Houston, Texas, however, is the recipient of a letter from the mayor congratulating him, not only upon the theatre's birthday, but upon the "part the theatre has played in making censorship unnecessary in Houston through the presentation of clean entertainment on stage and screen."

The letter was reproduced in full in the local papers and brought to the theatre an official expression of commendation of great value. There should be no difficulty obtaining such letters in other cities especially if censorship has been eliminated.

"While taking cognizance," wrote the mayor, "of the splendid business and amusement success of the Metropolitan and its associated playhouses, as mayor of the City of Houston, I want to thank you and your organization for the splendid manner in which you have co-operated with the city in offering clean and wholesome amusement.

"It was my idea that specialized censorship of shows was a violation of some of those sacred rights of freedom guaranteed by our constitution or, at least, it savored of such a violation. So we abolished specialized censorship, put the showhouses on their honor and with few exceptions let public opinion condemn or approve amusements. And I take great pride in saying that all of the managers have helped us make a success of the plan."

Novel Symphony Short Is Now Available

The "Love Parade Overture" novelty short which has occasioned so much comment at the New York Criterion, is available for general distribution through the booking departmemnt. The excellent reception it has received in New York should make it a favorite throughout the country, according to Boris Morros, director of the music department.

The short represents Rubinoff conducting a symphony orchestra in the pit playing the hit tunes from Maurice Chevalier's "Love Parade". Recorded on the lower third of the film frame, most of the film and screen must be masked during presentation. It is this unusual recording which creates the illusion.

Used as Overture

At the Criterion, the short is presented as an overture opening the program, and appears on the same bill with the "Love Parade". Its entertainment value, however, is so great, according to Boris Morros, that it may be presented in a variety of ways. It may be used as a short on any program some weeks before the "Love Parade" comes to the theatre, and would be spotted in the program in the place formerly filled by the theatre orchestra. It might be used, as in New York, together with the feature. Or, and Mr. Morros urges this strongly, it can be used some weeks after the run of the feature when the tunes will be fairly well known.

The novelty of the subject makes special methods of presentation essential. The screen should be masked in any one of the following ways:

Three Suggestions

1. It is essential that these films be projected on the magnascopic screen where such is installed. A drop curtain is to be lowered so that the entire upper black portion of the screen is masked with that curtain, thus creating an impression of a Pit Orchestra. The traveller curtains are to be brought to the edge of the screen, closing-in the sides of the proscenium.

2. If for some reason the above described curtain effect cannot be obtained, operator is advised to project through the F-7 Brenkert machine slide No. 143, or a corrugated glass slide, using a dark blue gelatine. These will mask and soften the upper empty portion of the picture.

3. If no magnascopic screen and Brenkert machine are installed at your theatre, it is recommended that you throw a deep blue spot over the entire screen from the regular Stereopticon. This will change the plain blank parts of the screen into deep blue, softening the effect.

PHONOGRAPH TIE-UP IS GOOD BET!

With the advent of such well-known phonograph artists as Moran and Mack, Rudy Vallee, Paul Whiteman, Van and Schenck and others of similar calibre to the talking screen, the phonograph company tie-up offers one of the most effective methods of plugging your attractions. PUBLIX OPINION has dipped into its past files of unpublished material to show how C. B. Taylor, Publicity Director of Publix-Shea Buffalo Theatres obtained a full page ad free, from the Columbia Phonograph Company to plug the appearance in person of Van and Schenck. The same stunt can be used equally effectively when phonograph stars appear in full-length talking pictures. Note the prominence of the theatre and attraction.

12—D THE BUFFALO SUNDAY TIMES, SUNDAY, FEBRUARY 8, 1929.

Hear the Pennant-Winning Battery of Songland ALL THIS WEEK At

SHEA'S HIPPODROME

Gus--VAN and SCHENCK--Joe

Just back from brilliant London and Paris triumphs in an unexcelled program of snappy, peppy melodies that have made them world famous.

AND A GREAT SURROUNDING BILL OF KEITH-QUALITY VAUDEVILLE

On the Screen: The Star of "Lilac Time" in her Greatest Hit Since "Flaming Youth"!

COLLEEN MOORE in "SYNTHETIC SIN"—In Sound

VAN AND SCHENCK.

VAN & SCHENCK WITHOUT PEER IN SHOW BUSINESS

Amazing Songsters This Season Are Offering Best Program of Entire Career.

THE coming of Gus Van and Joe Schenck, peerless harmony singers, to Shea's Hippodrome this week, is an outstanding event in vaudeville's "New Era!" celebration, now being observed throughout the United States and Canada. Just back from London and Paris triumphs, the popular harmonists will find a genuine welcome awaiting them here.

Van and Schenck are without peer in the show business. Making their initial stage appearance over eighteen years ago, they have risen to glorious heights, not alone in vaudeville, but in the midnight to dawn rendezvous, the radio world and the phonograph record field. Their knack of witty characterization and dash of genuine sentiment, pleasantly blending voices, radiating personalities and an inexhaustible repertoire of exclusive song hits have carried them far.

One of the most pleasing parts of their performance is the absence of any effort expended to accomplish the results they achieve. Mr. Schenck sits at the piano, but never looks at it. Half the time he has his back to the keys and is playing only with the right hand, while resting the left elbow upon the music rack. When he sings a ballad you could hear a pin drop in the most spacious auditorium. His wonderfully sweet voice, a natural voice of sympathetic appeal and extraordinary quality, and his pleasing style and simplicity capture his auditors instantly. Mr. Van is the comedian songster par excellence. To him go all the laughs and guffaws, but they share equally in unprecedented applause. Van arouses laughter with his dialect character delineations. No race has a lingo intricate enough to fezze him. He shifts from Italian to Chinese, from Irish to Yiddish and throws in for good measure a liberal amount of native humor in song.

These amazing songsters are this season offering the best program of songs of their entire careers. They have a repertoire of more than five hundred songs and have selected the topnotch numbers for their current offering.

OTHER COLUMBIA HITS

1916-D—MY OLD GIRL'S MY NEW GIRL NOW—Vocal Refrain.
MY BLACKBIRDS ARE BLUEBIRDS NOW—Vocal Refrain.
Fox Trots. Guy Lombardo and His Royal Canadians.

1941-D—COME ON AND HARE WHOOPEE—(from "Lucky Girl").
OH! YOU BEAUTIFUL DOLL—WATCH AND CALL IT.
Fox Trots. Ted Lewis Band.

1956-D—I GOT A WOMAN CRAZY FOR ME—She's Funny That Way.
WEAR A HAT WITH A SILVER LINING.
Ted Lewis.

1933-D—THE SPELL OF THE BLUES.
HIGH UP ON THE HILL TOP.
By Guy Lombardo and His Royal Canadians With Milton Charles at the Organ. (Waltzes)

1898-D—JUST A SWEETHEART—(Theme Song from Motion Picture "The Battle of the Sexes")—Vocal Refrain—Fox Trot.
WHERE IS THE SONG OF SONGS FOR ME?—Vocal Refrain—Fox Trot.
Paul Whiteman and His Orchestra.

1918-D—SWEETHEARTS ON PARADE—Vocal Refrain.
THAT'S HOW I FEEL ABOUT YOU—Vocal Refrain. Fox Trots—Guy Lombardo and His Royal Canadians.

1925-D—MY INSPIRATION IS YOU—Vocal Refrain—Fox Trot.
CARMEN—Vocal Refrain—Waltz.
Ben Selvin and His Orchestra.

1951-D—UPS-A-DAISY! (from "Ups-A-Daisy").
HOT! (from "Ups-A-Daisy").
For Trots—Piano Duets—Constance Mering and Merial Bori.

1950-D—TWO BLACK CROWS IN THE JAIL HOUSE—Part 1 and 2.
Monn and Mack.

1931-D—RING FOR A DAY—Vocal Refrain—Waltz.
MOONLIGHT MADNESS—Vocal Refrain—Fox Trot.
Ben Selvin and His Band.

1934-D—HAPPY DAYS AND LONELY NIGHTS.
LONELY LITTLE BLUEBIRD.
Lewis—Band Fittup.

1904-D—I WANNA BE LOVED BY YOU.
YOU'RE THE CREAM IN MY COFFEE.
Broadway Nitelites.

1936-D—MY BLACKBIRDS ARE BLUEBIRDS NOW.
YOU'RE IN LOVE AND I'M IN LOVE.
Ruth Etting—Vocal.

1902-D—SONNY BOY.
I STILL KEEP DREAMING OF YOU.
Ruth Etting—Vocal

1904-D—DOIN' THE RACCOON.
HAPPY DAYS AND LONELY NIGHTS.
Ben Bernie and His Orchestra.

1926-D—THERE'S A RAINBOW ROUND MY SHOULDER.
Ben Bernie and His Orchestra.
WHEN SUMMER IS GONE.
The Columbians.

1442-D—COME BACK, CHIQUITA.
LONESOME IN THE MOONLIGHT.
Paul Whiteman and Orchestra.

1878-D—SHIM-MY-SHA-WABBLE.
CLARINET MARMALADE.
Ted Lewis Band

1871-D—THAT'S MY WEAKNESS NOW.
I CAN'T GIVE YOU ANYTHING BUT LOVE.
Gertrude Ike, Vocal.

1830-D—ALOHA OE. (Farewell to Thee).
S. Kapu and A. Kalaubuia with Prince of Hawaii, Chorus
O OE KAU (Vocal).
Samuel K. Pauuwi with Don Barrientos Orchestra

1894-D—SWEETHEART OF SIGMA CHI.
GOOD-NIGHT. Ted Lewis Band

895-D—TWO BLACK CROWS.
PARTS 1 AND 2. Monn and Mack

897-D—THE NEW ST. LOUIS BLUES.
MY MAMMA'S IN TOWN.
Ted Lewis Band.

The Song Birds Are Here!

AT THE "HIP"

Columbia

VAN and SCHENCK

Columbia Phonograph Artists

The Most Popular Singing Comedians on the Stage Today

Columbia Boasts of the Leading Artists Today

HERE ARE VAN & SCHENCK'S LATEST NUMBERS:

No. 1221-D—"There's a Riggety Raggety Schack"
No. 1221-D—"Is She My Girl Friend?"
No. 1071-D—"Vo-Do-Do-Deo Blues"
No. 1071-D—"Ain't That a Grand and Glorious Feeling?"
No. 1306-D—"You Can Tell Her Anything Under the Sun"
No. 1306-D—"Away Down South in Heaven"
No. 1092-D—"Magnolia"
No. 1092-D—"A Pastafazoola"
No. 1162-D—"A Lane in Spain"
No. 1162-D—"There Must Be Somebody Else"
No. 1492-D—"Get Out and Get Under the Moon"
No. 1492-D—"Skabatin-Dee"

Columbia

GOOD SINGERS MUST BE GOOD ATHLETES

—Say Van & Schenck

Kings of Harmony Heading Great Keith-Quality Vaudeville Bill at Shea's Hippodrome.

NOTHING is better for the voice than a good strong workout on the diamond or four or five fast rounds in the squared circle, according to Van and Schenck, kings of harmony, who are appearing at the Shea's Hippodrome this week. These two well known songsters never miss a chance to work out with a local ball team in any town where they are appearing and they box every day back stage at the theater.

"It keeps the lungs clear and the throat in good shape," says Joe Schenck.

"And it keeps me from getting fat," says Gus Van, as he rummages in the corner and produces a trunk in which is contained every known article from Indian clubs to spiked shoes. "We carry this with us all the time," says Van, "and we use it every day. There is enough equipment here to fit up a good-sized gymnasium and it sure helps us to keep in trim."

Van and Schenck are products of Brooklyn. They took up the noble art of baseball soon after they formed their vaudeville partnership, eighteen years ago. Today they are known as one of the best semi-pro batteries in existence and they never miss a chance to hook up with a local team.

Along with baseball came proficiency in other sports. In boxing, basketball and other games whereby flexibility of the muscles is attained, Van and Schenck are master hands. It takes all the physical strength they can garner to offset the nerve-racking effect of the stage appearances. Both declare it is lots of fun being a popular performer and both handle themselves as business propositions.

"When one sings on an average of thirty songs a day it is apt to play havoc with the voice," says Van. "Therefore, to strengthen our voices we indulge in plenty of outdoor sports. Of course, the best thing that a singer can have is good lungs. That is why we play games that strengthen them."

THESE COLUMBIA DEALERS WILL SERVE YOU:

COLUMBIA MUSIC SHOP 451 Michigan Avenue	MEDO ELECTRIC CORP. 18 East Chippewa Street 1234 Jefferson Avenue	J. P. ARNHOLT East Aurora, N. Y.	M. GREENER 706 William Street
THE MUSIC SHOP 297 West Ferry Street	F. C. SCHUNKE & CO. 1877 Clinton Street	G. COLUCCI Seneca Street	S. SCHANZER 672 William Street
MAX FRIEDMAN 15 West Chippewa Street	H. SCHUNKE 1080 Broadway PALISANO & CO. 217 Virginia Street	DEVESO BROS. 472 Elmwood Avenue	WEST SIDE MUSIC SHOP 149 Grant Street

WORKING CREED FIT FOR PUBLIX

Division Director L. E. Schneider submits the following as the operating creed, with Publix standards and ideals superimposed over it, of Publix Theatres in Greeley, Col., under Clarence T. Perrin:

A Good Creed

By Elbert Hubbard

I believe in the stuff I am handing out, in the firm I am working for, and in my ability to get results.

I believe that honest stuff can be passed out to honest men by honest methods.

I believe in working, not weeping, in boosting, not knocking; and in the pleasure of my job.

I believe that a man gets what he goes after, that one deed done today is worth two deeds tomorrow and that no man is down and out until he has lost faith in himself.

I believe in today and the work I am doing; in tomorrow and the work I hope to do, and in the sure reward which the future holds.

I believe in courtesy, in kindness, in generosity, in good cheer, in friendship and honest competition.

I believe there is something doing, somewhere, for every man ready to do it.

NEW OPERATIONS

The operation of the Strand Theatre, Crawfordsville, Ind., and the Indiana and Lawrence theatres, Bedford, Indiana, has been taken over by Publix.

HOME ATMOSPHERE

In an effort to make the members of the house staff conscious of the importance of atmosphere in the theatre, Assistant Manager V. L. Wadkins of the Alabama Theatre, Birmingham, delivered a brief talk in which he stated, "Our aim is to strive for the kind of atmosphere that reflects the spirit of home without being quite so familiar."

RESERVED SEAT HERALD

A reserved seat ticket herald devised by Madeline Woods, publicity director of the Great States division, was used in selling the "Hollywood Revue" at all of the Great States theatres at which it played.

Herald was full of copy and stressed the economy angle — a $6.60 show for regular prices.

Christmas Trees Help Towards Good-Will

Christmas trees, erected in publix squares and parks, and with or without accompanying entertainment, were thoroughly tested out in many Publix cities during the past holiday season, and found to be a satisfying good-will builder.

Paid for by merchant or civic cooperation, but with the theatre receiving most of the credit, Christmas trees were generally regarded as a very much worthwhile gesture.

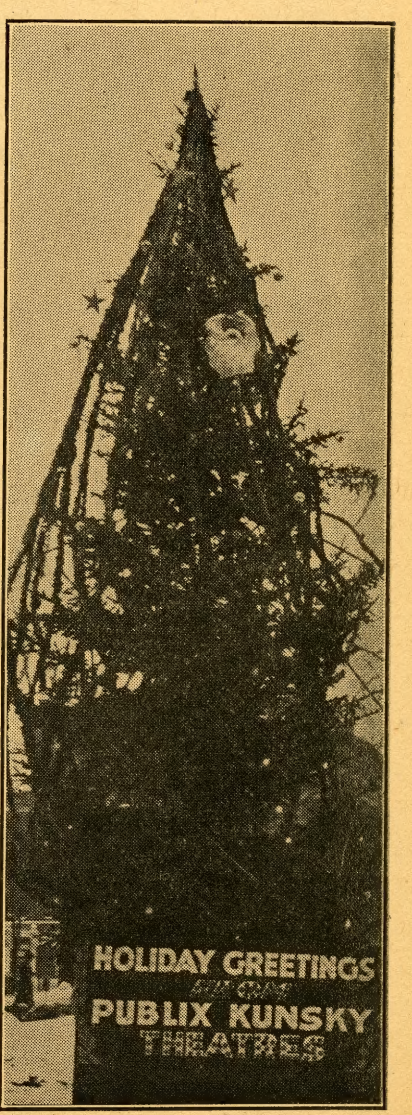
In Detroit, the Publix-Kunsky theatres scooped the town with a tree in Grand Circus Park, most prominent spot in the city. In New York City the Electrical Club sponsored the tree in Times Square, in front of the Paramount theatre.

In San Francisco, however, five different organizations sponsored elaborate trees, all widely advertised, and most of them playing the entertainment angle. Competition became so intense just before Christmas that the outdoor attractions made themselves felt at box-offices throughout the city.

List of sponsors included a newspaper, the Downtown Association, an oil company, the city, and a women's club, and bad effect to theatres ascribed not to trees themselves, but to fact that they were scattered over city and kept crowds out of downtown theatrical district. Theatre managers now plan a stronger downtown counter-attraction for next season, with possibility of uniting various agencies behind one big splash.

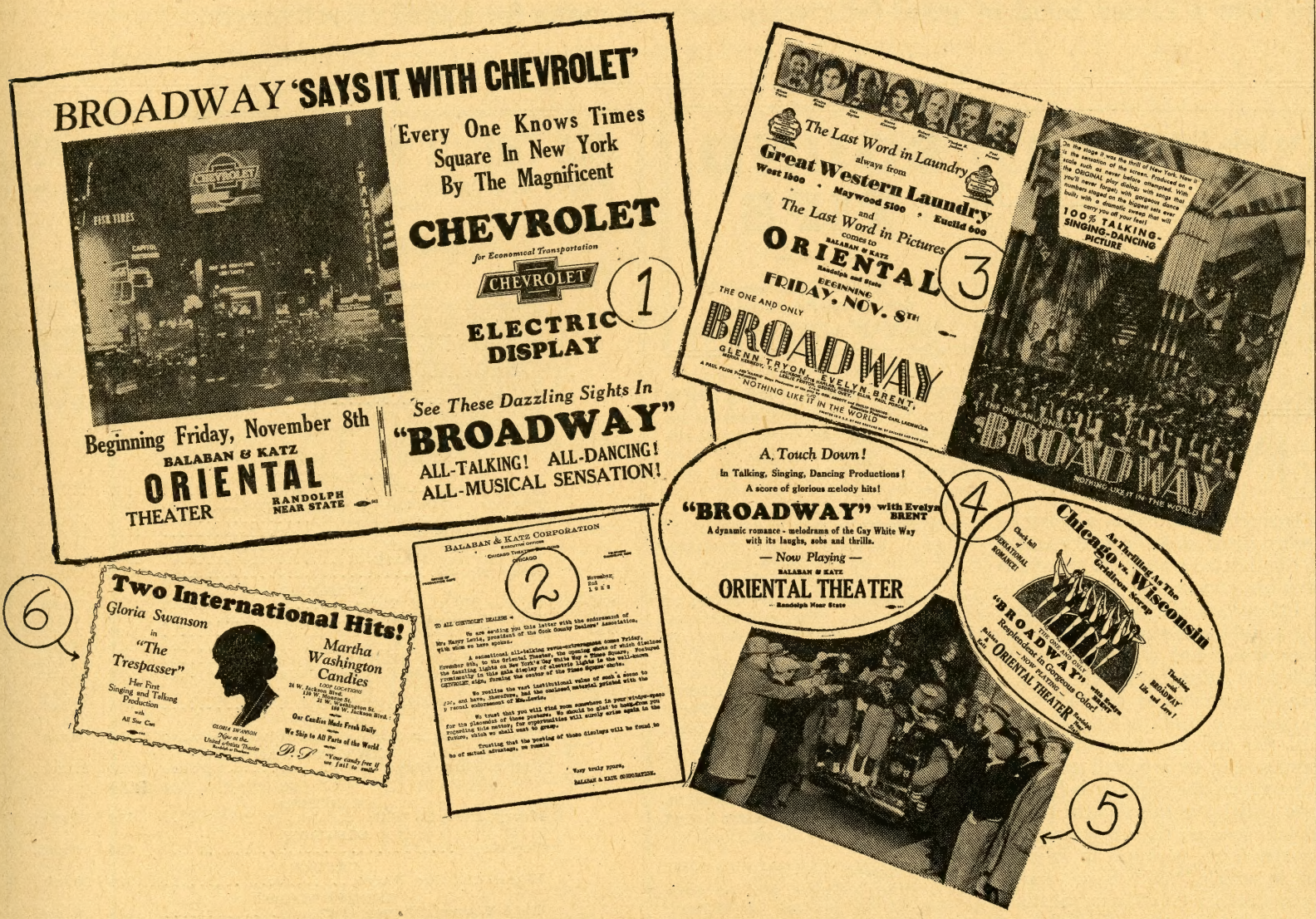
Merry Xmas!

Art Schmidt, Director of Publicity, and City Manager Walter Immerman managed to get permission to place this 30 foot Christmas tree in Grand Circus Park facing Woodward Avenue, Detroit's principal thoroughfare. How's that for a flash?



LES KAUFMAN SELLS "BROADWAY" TO CHICAGO!

Here are some of the highlights of the extensive campaign staged by Les Kaufman, of Publix-Balaban and Katz Advertising Department, in selling "Broadway," when it played the "Oriental Theatre." 1. Window strip for Chevrolet dealers, 75 of which were sent with special permission of the President of the dealers' association. A letter, (2), was enclosed explaining why they should exhibit these posters. Every dealer used them and personal letters of thanks were received from many. 3. One of the 15,000 roto pluggers distributed through the Great Western Laundry Co. The back of these two pages was filled with pictures and selling copy on the attraction. 4. Foot-ball shaped pluggers distributed at the University of Chicago stadium during the Chicago-Wisconsin game. They were given out from the Publix Entertainment Special by girls wearing foot-ball costumes with "Broadway" on the front and "Oriental Theatre" on the back (5).

Figure 6 shows a candy tie-up sample with Martha Washington shops netting 25 different displays on Gloria Swanson in "The Trespasser."

KOLSTER HOUR DEDICATED TO 'LOVE PARADE'

One of the greatest radio tie-ups ever effected by Paramount and Publix and another firm is announced by Sam Baron, exploitation representative of the Famous Music Corp., the publishing affiliate of Paramount. Mr. Baron has been highly successful in getting the Kolster Radio Corp., manufacturers of the Kolster, Brandes, and Columbia-Kolster radio sets, to give over their entire radio hour on February 5th, at 10 P. M., for the broadcast of all the music in Paramount's big musical success, "The Love Parade."

Maybe you can get your local radio advertisers to do what Mr. Baron did!

The program, which will be broadcast over the Columbia chain of stations, will open with the "March of the Grenadiers," played by the Kolster Symphony Orchestra and sung by the Kolster Male Quartette, under the direction of Ben Selvin. The following number will be the theme of the evening, the song hit from the picture, "Dream Lover," for which a special four-minute vocal and orchestral arrangement was made. Then will follow the musical numbers, "Paris, Stay the Same," "Anything to Please the Queen," "Let's Be Common," "Nobody's Using It Now," and "My Love Parade." Louis A. Witten will announce the program.

List of Stations

The following stations will be hooked up for the event: WABC and W2XE, New York City; WCAU, Philadelphia; WNAC, Boston; WEAN, Providence; WFBL, Syracuse; WMAK, Buffalo; WCAO, Baltimore; WJAS, Pittsburgh; WADC, Akron; WKRC, Cincinnati; WGHP, Detroit; WAQ, Chicago; WOWO, Fort Wayne; KMOX Saint Louis; KMBC, Kansas City; KOIL, Omaha-Council Bluffs; WSPD, Toledo; WHK, Cleveland; WLBW, Oil City, Pa.; WMAL, Washington; and WCCO, Minneapolis.

Publix theatre managers should co-operate with the Kolster radio dealers and jobbers in their cities to make this broadcast a real big plug for "The Love Parade" and the song hits from the picture. This event can be so exploited as to make every one conscious of the entertaining value of the picture and the melodiousness of its music.

See Dealers Now

Mr. Baron suggests that managers get together as soon as possible with the dealers, so as to get the window and lobby displays ready in advance of the broadcast. Since radio dealers make extensive use of newspaper and outdoor advertising, they can be prevailed upon to announce the picture music broadcast, while a personal visit to radio and moving picture editors of local newspapers will get a large write-up and the insertion of the photographs of Maurice Chevalier and Jeanette MacDonald, stars of the picture.

Paramount and Publix are fortunate to get such a tie-up, which will reach millions of people. Managers should capitalize on it. The date is February 5th, the time is 10 P. M., Eastern Standard Time, and the occasion is the Kolster broadcasting of all the song hits from the Paramount picture, "The Love Parade."

Trick Typewriter Lobby Ballyhoo For Mystery

Hal Horne of the Granada Theatre in San Francisco evolved an exploitation stunt as a part of his advance campaign on "The Return of Sherlock Holmes," which can be used to equal advantage on any picture which has a mystery twist.

Horne installed a Hooven automatic typewriter on a stand in his lobby, where it typed away steadily without being touched by human hands. The letters were presented to interested patrons as fast as they came off the machine.

The letter itself stated that no matter how mysterious the typewriter seemed, it couldn't touch the mystery being portrayed the following week in "The Return of Sherlock Holmes." It also gave credit to the office supply firm which furnished the Hooven, gladly taking care of the necessary installation for the plug. The typewriter agency bought daily tie-up ads in the newspapers, too.

"Welcome Danger" Sold By Novel Bakery Tie-up

A bakery tie-up helped manager Robert E. Hicks of the Paramount Theatre, Atlanta, Georgia, sell "Welcome Danger."

Bakery printed and inserted in each loaf of bread a coupon-herald. Five of these were good for one Harold Lloyd doll which was to be obtained at the theatre box office. Ten thousand dolls cost the theatre $100. In addition to 300,000 coupon heralds distributed by the bakery, large placards were placed in every grocers shop in town, and newspaper ads and radio broadcasts told of the stunt.

CITY NEWCOMERS THEATRE GUESTS

Tying in with the Charlotte, N. C., Chamber of Commerce, which gives a New Year's dinner to all persons who have moved to Charlotte during the past year, Manager Warren Irvin of the Carolina Theatre extended an invitation to all of the newcomers to be the guests of the theatre immediately after the dinner.

This was a large order, but since the dinner would not be over until 9.30 P. M. on the last day of his current attraction, Irwin figured that those who accepted would be people who had not intended to see the picture. He was correct in this, as comparatively few people actually availed themselves of the invitation.

SONGS FEATURED IN PICTURES

TIFFANY STAHL

PICTURE	MUSIC
Oh Yeah?	Oh Yeah?
Painted Faces	Somebody Just Like You
Troopers Three	I'm Just Wild About Horses
	As Long As You Love Me

FOX

Love, Live and Laugh	Margharita
	Two Little Baby Arms
Married in Hollywood	Dance The Nite Away
	A Man A Maid
	Pleasant Love Song
	Deep in Love
Sunnyside Up	I'm a Dreamer
	If I Had a Talking Picture of You
	Turn on the Heat
	Sunnyside Up

RADIO KEITH ORPHEUM

Street Girl	Lovable and Sweet
	My Dream Memory

PATHE

Red Hot Rhythm	Red Hot Rhythm
	At Last I'm in Love
	My Idea of Heaven
	Out of the Past
	When You're a Part of Me
	The Nite That Elmer Died

METRO GOLDWYN MAYER

Hallelujah	Waiting at End of the Road
	Swanee Shuffle
Lord Byron of Broadway	Should I
	Only Love is Real
	Woman in the Shoe
	Bundle of Old Love Letters
Navy Blues	Navy Blues

FIRST NATIONAL

PICTURE	MUSIC
A Most Immoral Lady	That's How Much I Love You
Girl from Woolworths	Someone
	You Baby Me I'll Baby You
	Oh What I Know About Love
Bride of the Regiment	When Hearts Are Young
	Dear Old Land of Mine
	The Lady in Ermine
	I'll Follow You to Zanzibar
	Glorianna
	My Silhouette
Lillies of the Field	I'd Like To Be a Gypsy
Spring is Here	Yours Sincerely
	Rich Man Poor Man
	With a Song in My Heart
	You Never Say Yes
	Why Can't I?
	Baby's Awake Now
Wedding Rings	Love Will Last Forever
	That's All My Business

WARNER BROS.

Loose Ankles	Loose Ankles
	Whoopin' It Up
Little Johnny Jones	Go Find Somebody to Love
	My Paradise
	She Was Kicked on the Head by a Butterfly
	Tango
Wide Open	She's Just the Type for Me
	Nobody Cares If I'm Blue
	My Strongest Weakness is You
Tiger Rose	The Day You Fall in Love
She Couldn't Say No	Poison Kiss of that Spaniard
	A Darn Poor Woman Like Me
	Watching My Dreams Go By
	Bouncing the Baby Around
Isle of Escape	Drink to the Isle We Love
	My Kalua Rose
In the Next Room	Why Can't You Love That Way?
General Crack	General Crack Marching Song

New Electric Sign Basis for Co-op Page

The Publix Paramount Theatre in Ogden, Utah, managed by R. C. Glasmann, recently installed a new electric sign. It made a magnificent splash, and the manager thought it ought to get a play in the papers. So he went out and promoted a double-truck advertisement congratulating the theatre, paid for by twenty leading local firms.

YOU HAVE THE MERCHANDISE *SELL IT!*

Publix Opinion

The Official Voice of Publix

YOU HAVE THE MERCHANDISE *SELL IT!*

Vol. III — Publix Theatres Corporation, Paramount Building, New York, Week of January 17th, 1930 — No. 19

A friendly spirit of competition between districts, and divisions, will have the wholesome effect of knitting all the far-flung Publix groups into a closer bond of good-fellowship and will make for added effectiveness.

—DAVID J. CHATKIN, General Director of Theatre Management, Publix Theatres Corp.

"Leave no stone unturned to help Publix maintain the high standing it holds in the world of theatres."

Publix Opinion

Published by and for the Press Representatives and Managers of

PUBLIX THEATRES CORPORATION

SAM KATZ, *President*

A. M. BOTSFORD, *Dr. Advertising* — BENJ. H. SERKOWICH, *Editor*

Contents Strictly Confidential

VANDALISM IN PUBLIX

It is a well-known and proved business axiom that a spirit of cordiality between the buyer and seller must underlie every transaction. This is particularly true of the theatre where the merchandise sold is entertainment, an intangible commodity based practically upon a state of mind. An infraction of this rule in any theatre, therefore, is dangerous. In a Publix theatre, it is deadly; for it strikes at the very foundation which has raised Publix to supremacy in the industry, and which now holds it there.

A Publix employee who is rude to a patron is committing a greater act of vandalism than if he were to take an ax and chop away at a marble pillar or some of the delicate traceries on the frescoes. For, in that case, the damage can be repaired and controlled. With an affronted patron, however, the damage is beyond either repair or control. The patron will leave the theatre prejudiced against the entire circuit and will lose no time in communicating this prejudice, in an exaggerated form, perhaps, to friends.

Recently, a woman from a town in which Publix is not represented, came to a neighboring big city for her Christmas vacation. She had read about Publix theatres and Publix service in her local paper, but had never been in a Publix theatre. During her visit at the big city, she dropped into the Publix theatre there. In the excitement of the holiday rush, one of the ushers lost his temper and was rude to her. She left the theatre in a huff, irrevocably prejudiced, not against that particular usher or that particular theatre, but against Publix. Thus, by one careless stroke, the painstaking labor, thought and expense by which many Publix employees had built up Publix Service and made it renowned throughout the land, were swept away as far as this particular woman and her circle of acquaintances are concerned.

Fortunately, cases like these are extremely rare in Publix. Compared with other circuits, our percentage of error, based on the ever-present human element, is pared down to a negligible minimum. However, they should be indefatigably chased down. A constantly alert watch should prevail in every theatre for the first symptoms of discourtesy on the part of any member of the staff. The problem is a difficult one because, invariably, the deportment of the one or two employees who are at all inclined toward discourtesy, will always be impeccable in the presence of their seniors. It remains for the ingenuity of the individual manager to devise some method of keeping a constant check on the conduct of his staff in order that this deadly evil might be eliminated from his operation.

HITS AND ERRORS

The truth of the foregoing is perhaps best illustrated by a little paragraph which appeared in an inconspicuous place on a sporting page recently. It read: "Detroit Tigers amassed 1,670 hits to lead the American league, but also committed the most errors with 244. The team closed the season in sixth place instead of first."

Obviously, here too, the damage of the 244 errors was potent enough to offset and utterly destroy the value, obtained at a cost of such painstaking effort and skill, of the 1,670 hits.

Errors are bound to crop up in any organization, no matter how perfectly it operates. However, in a Publix theatre, the error of discourtesy has no reason for existence.

MAGNIFYING GLASS

Get one and keep it in your desk. It's handy to have in reading direct from film if you haven't time for screening. Also, reduced copy in PUBLIX OPINION cuts can be increased in size so that it can be lifted. We can't make those cuts big enough to be read otherwise, due to demands for space in a 12-page weekly.

SOUND TIPS

From Publix Department of Sound and Projection.

HARRY RUBIN, Director

Sound Bulletin No. 42

WHEN TO CLEAN THE FADER

Dirt in the fader causes a lot of trouble, but so does too much cleaning. The question of how often a fader is to be cleaned cannot be decided by a general rule. Each projection room must be a law to itself on this question; experience applied with common sense must be the only guide.

Finely divided carbon from the arcs is perhaps the chief cause of fader trouble. The presence of this carbon is readily detected on cleaning. Finely divided carbon is used for the variable resistance of the most popular type of microphone, and microphonic effects that are very interesting (but seldom appreciated by an audience) come from carbon dust on the fader contact studs. Common dirt, however, runs carbon dust a good second. Cement floors breed a kind of dust that is particularly troublesome.

The amount and kind of dirt that a fader collects will be seen to depend on several conditions, all of which vary with every projection room. The location of the fader with respect to arcs; the corresponding location of ventilating openings in the lamp houses; the direction of air currents between arcs and the fader; the type of flooring, and the general freedom of the booth from dust are some of these factors.

The type of fader is also a factor. The 398 needs much less attention than the 702 type.

Clean your fader every day if necessary. Some faders need it. Some give no trouble if cleaned twice a week. Some give no trouble if cleaned only once a week. The 398 needs no cleaning for several months, and in general should be left alone as long as possible. The 702 type should be cleaned weekly at least. Otherwise it is best left alone as long as it behaves itself.

NEW YORK PROGRAM PLOTS !

Week Beginning Jan. 17th

New York Paramount

1. Prelude
2. Paramount Sound News and Sound Trailer on "Seven Days Leave" ..... (10)
3. Organ Concert—Crawford.. (7)
4. Publix Unit—Richman..... (38)
5. "Behind the Makeup"—Paramount Talking Picture... (67)
6. "The Cat's Meow"—Disney Sound Cartoon ..... (6)
7. Trailers ..... (2)

130 Minutes

Brooklyn Paramount

1. "Liszt Melodies" — Overture with Hans Hanke ..... (5)
2. Paramount Sound News.... (9)
3. Organ Concert—West..... (5)
4. Sound Trailer on "The Mighty" ..... (4)
5. Publix Unit—Vallee..... (35)
6. "Behind the Makeup"—Paramount Talking Picture.... (67)
7. "The Cat's Meow"—Disney Sound Cartoon ..... (6)
8. Trailers ..... (4)

135 Minutes

Rialto-New York

1. Paramount Sound News... (10)
2. "A Million Me's"—Paramount Sound Act ..... (8)
3. "So This is Paris Green"—Paramount-Christie Talking Comedy ..... (19)
4. "Afraid to Go Home in the Dark"—Paramount Screen Song ..... (7)
5. "The Locked Door"—United Artists Talking Picture .. (74)
6. Trailers ..... (2)

120 minutes

Rivoli-New York

"The Mighty" — Paramount Talking Picture — Fourth Week .....

Criterion-New York

"The Love Parade"—Paramount Talking Picture—Ninth Week .....

FILE THIS! IT WILL HELP PLAN PROGRAMS

Watch Publix Opinion for this service in every issue! Watch the trade papers for it, too!

LENGTH OF FEATURES

Record No.	Subject	Make	Footage	Running Time
	Second Choice—7 reels (AT)..	Warner	6050	67 min.
	Love Comes Along—8 reels (AT)	RKO	6680	74 min.
	Camero Kirby—7 reels (AT)..	Fox	5900	66 min.
	Men Are Like That—8 reels (AT)	Paramount	5280	59 min.
	7 Keys to Baldpate—8 reels (AT)	RKO	6430	72 min.
	Burning Up—6 reels (AT)....	Paramount	5100	57 min.
	Grand Parade—8 reels (AT).. (AT)—All Talking	Pathe	7450	83 min.

LENGTH OF TALKING SHORTS

PARAMOUNT

	Block & Sully—"Getting a Break".....		965	11 min.
	Herman Tunberg—"I Came First".....		810	9 min.
	Street of Chance (Trailer).....		300	3 min.
	Family Next Door.....		1385	15 min.
	Deep C "Melodies"		870	10 min.
	For Love or Money.....		1815	20 min.
	News No. 47.....		850	9 min.

WARNER

897-8	In the Nick of Time.....		1400	16 min.
932	Giovanni Martinelli "M'Appari"		780	9 min.
923	Midnight Lodge (Miller & Lyles).....		700	8 min.
936	The Musician (Al Trahan).....		725	8 min.
937	Then and Now (Billy & Elsa Newell).....		600	7 min.
940	Girl with Golden Voice (Rose Perfect)....		719	8 min.

MGM

	Their Own Desire (Trailer).....		330	4 min.

PATHE

	The Trumpeter (also synchronized)	1 Pathe	730	8 min.

EDUCATIONAL

	Sugar Plum Papa (AT).....2	Pathe	1930	22 min.

LENGTH OF SYNCHRONOUS SHORTS

COLUMBIA

	Merry Dwarfs "Silly Symphony Cartoon"..		530	6 min.

TIFFANY

	Top Shop		835	9 min.

CASTLE

	Where the Sun Plays.....		910	10 min.

INDEPENDENT

	Wild Waves (Disney Cartoon).....		695	8 min.
	Laugh Horse, Laugh (Colored Cartoon)....		685	8 mln.

Length of Non-Synchronous Shorts

PARAMOUNT

	News No. 47.....		760	9 min.

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